

CINEMA

Papers



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LOUIS MALLE - BERNARDO BERTOLUCCI - PAUL COX
SPECIAL REPORTS CANNES '77
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JULY 1977

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Guidelines about the funds and application forms for the Film Production Fund, Script Development Fund and the Public Broadcasting Fund are available from:

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Australian Film Commission
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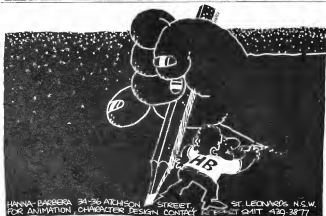
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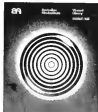
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The "Caddie" production team on location.



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LOUIS MALLE

I left Cocteau and worked with Robert Bresson on his *Candiane*. A Matt Fossé *Scappa* (The Confined Man) Cocteau is an excellent *After that, I made my first feature, Ascenseur Pour l'Échafaud*. It was based on a book, a not very good thriller of the same title. It had to do with a man who is stuck in an office elevator for a weekend, immediately after having committed a crime. It is a typical, Hitchcock-type suspense story.

Was it difficult making this transition from documentary to drama?

The problems were not technical. I could discuss things in detail with cameramen and soundmen and I was quite aware of editing — generally more so than the average director making his first film. Where I did have difficulty was choosing actors, because I had no experience. Certainly the wisdom of my first films was with the acting. But I became more and more interested, and today I would say it is almost my forte at what interests me most.

When I started I had to deal with stars like Jeanne Moreau, Brigitte Bardot, Alain Delon and Jean Paul Belmondo. Today I am more interested in working with non-professional or little-known actors and actresses. In all my recent films — *Honneur de la Famille*, *Lacombe*

Louis Malle is one of France's most accomplished directors. He has made 10 provoking and original features which range in subject from incest ("Le Souffle au Coeur"), to collaboration ("Lacombe Lucien"), to sexual passion ("Les Amants"). But while his films are often controversial, Malle is in no way sensationalistic, his films always notable for their gentleness and restraint. Malle's output has continually defied critical pigeon-holing and his line of progression, as he points out, is a very broken one. It has ranged from the clinical perfection of "Lacombe Lucien" to the experimental "Black Moon", from the tragic and moving "Le Feu Follet" to the zany and erratic "Viva Marie". But if Malle has any constant as a filmmaker they must be his sure handling of non-professional actors, his refreshingly simple and controlled style, and, most importantly, his moral objectivity and compassion.

Malle entered the French film school at 17 but never graduated, abandoning his studies to join up with Jacques Comteau instead. Their collaboration lasted four years and Malle served as an underwater cameraman, editor, and finally co-director on "The Silent World". In the following interview, conducted by Los Angeles correspondent David Brundage, Malle begins by describing his departure from the Cocteau team.

Lacien and Black Moon — the central character has been an adolescent, consequently I have used beginners, and I find this very interesting.

I find a more rewarding in terms of the result. They don't know any tricks, they are generally much honest with the part, and they bring

you something that professional actors don't. For instance, it would have been impossible for me to have a professional actor in the lead in *Lacombe Lucien*, because I had to have somebody with that kind of a past or background — he had to be a peasant.

There is a sense in the film where

the boy has to catch a chicken and kill it. Pierre Blaise, being from a peasant family, told me the scene as described in the script was wrong. We rewrote it and now one of the really impressive moments in *Lacombe* is this scene where, all in one shot, Lacombe catches the chicken and kills it. The first take was terrific, we didn't rehearse it and you can detect this in the film because when Pierre chopped off the chicken's head the operator was so taken aback that he joined the camera a little.

But surely the advantage of using stars, apart from adding their names, is that you are fairly aware of their talents...

Yes, but that is what I don't like, you know what the film is going to be too much in advance. I prefer to sit under the camera and just say "go". I like to be surprised, for actors to do something unpredictable. That is what you get from non-professionals, rarely from professionals, they are used to being extremely precise.

If a professional has to light a cigarette, he prepares the pack so that he can look at the eyes of his partner, pull out the cigarette, light it and still appear very casual. Actually it is not natural in all the scene should stop and look at the pack.

Professional actors give you a



Pierre Blaise in the 1949 collaboration, *Lacombe Lucien*, and Alain Delon in *Le Souffle au Coeur*. *Lacombe Lucien*



Pierre Blaise having come from a peasant background was able to substitute Malle's highly individual vision. *Lacombe Lucien*



Pierre Blaise in *Lacombe* after taking the camera to the extraordinary and what later in *Lacombe Lucien*

sation of misery which is already pre-digested. I like accidents such as when something falls to the floor. It has that element of hazard that is so interesting, because it does not mean there is something else. And that is probably why I am now so interested in dealing with non-professional actors and in preserving their moment of chance.

How do you go about casting? Do you have a casting network over France or wherever?

We are having that problem right now, because we are casting a film where the central character is again a 12-year-old girl. I have no notion of using Tarian O'Neal or Jodie Foster — I want somebody fresh. The film is taking place in New Orleans, and while it is not essential, it would be better if the girl was Southern. I am seeing hundreds of girls and it is just a question of time and patience. It takes instinct, luck and courage — it is a terrible decision.

With *Lacombe Lucien*, for example, after I had already chosen Pierre Blais as another boy came and I hesitated once more because I felt that this boy had things that Pierre didn't. My God! I am so glad I didn't change my mind because Pierre Blais was a phenomenon: he was extraordinary and from the first day of shooting we knew he was going to help the film tremendously. You must also remember how much I like dealing with real people. Pierre Blais knew almost about Lacombe than I did. He felt so close to the character that I would listen to him as if he were my technical adviser about the part. He would come all the time with propositions that had a lot to do with the essence of the character, and this is important.

My main problem with *Lacombe* was that I was dealing with someone I knew very little about. You see, I

have a completely different background. I come from a bourgeois family and when I make films like *Murder of the Heels*, *Les Amants de Le Volcan*, I am dealing with people who are like my brothers — they are part of myself. In *Le Feu Follet* my film about suicide, these people are more or less my family background. I identify with them very easily.

I had problems in *Lacombe* with some people because I should have gone further. Now everybody found the mother of Lucien very good — and she is good — but I had trouble with her because though she came from a peasant family, she had become a stage actress. She tended to compose her performance and when we started shooting I thought she was overdoing her peasant work.

I remember having a big fight because I told her it looked ridiculous. We had lots of scenes who were peasants, so I said — "Look at those people. You think your idea of how they walk is right, but look at them. These people don't walk like this at all. They just walk normally." She was very artificial.

One of the criticisms of "*Lacombe*" is that while we all sympathize with *Lacombe*, there is something very wrong in sympathizing with that kind of barbarism...

I think that is what was interesting about the film, because I have received very opposite reactions among audiences. Some people identify with *Lacombe*, but I don't think they do so 100 per cent. As well, some people obviously don't sympathize from beginning to end they reject the character entirely.

For me, the whole point of the film was exactly to present such a character. I don't try to explain him, excuse him or justify him — usually there is not one thing is the



Jean-Paul Belmondo and Jean-Jacques Ferron in the scene in the film, *Le Feu Follet*.

film which could lead to the conclusion that I was trying to justify him. I think it has something to do with the fact that you are watching him for two hours.

Somebody once said, "Never try to understand your enemies, because if you do you are in trouble." But I think it is interesting someone to look at your enemy. I suppose if there is a revolution, people like you and me would be on one side and people like *Lacombe* would be on the other. I think that is interesting.

I think the problem with "*Lacombe Lucien*" is that while he does seem somewhat like Lucien, I don't think you should be merciful; there should be a realization on the part of the audience that here was something evil. For example, if you were to do a film on Hitler and just show what he was like inside his office, and how he treated his secretary and harem, you could do so without in any way touching on the evil of the man...

Yes, but I would say there is a big difference between Hitler and *Lacombe Lucien*, and that's the point of the film. This is a film about the little man, the under guy, it is a film about somebody who is on the side of the murderers, but is usually a victim. In a sense, he becomes an employee of this Gestapo gang though he doesn't understand what is going on.

The protesters is so often on the side of the fascists and Hitler explains that by pointing out that they are used to being manipulated. They don't have the consciousness, or the education to understand what sets they should be on. These people are easily influenced by money and power, sometimes just for survival.

That was what happened in Algeria. The Arab Algerians collaborated with the French, not at the end were the victims. They were abandoned by France — of course



Jean-Paul Belmondo in the scene that youth turned that in *Le Feu Follet*.

— and were left in Algeria with the FLN victims coming in. They had a tough time and were horribly tortured.

That is so typical of how the French population has been used by the exploiters, the fascists. I think the story of *Lacombe Lucien* fits perfectly. I didn't intend to make a Migrant film, but it is Migrant in approach.

So to answer your question, I think audiences know better than to just stupidly identify. They look at this guy and try to understand it. It is just the same as people asking themselves, "How come this Chénou soldier who comes from the working class is siding with the oppressors?"

I think your question is a good one, and I think you imply this in your film "*Calcutta*", in that you don't present the film as a diatribe against the way in which the Indians are being exploited...

Yes, but that has always been my approach to filmmaking — I never try to use punch lines or make points, especially in documentaries where I always advocate the message.

I made a film called *Hamon, les Hamons*, about the making of a car. The last 45 minutes is a series of long sequences — five or six minutes each — on a worker repeatedly making the same five gestures. There is not one bit of commentary. Well the film was greatly criticized by some because it was not objective enough, they think I should make a point about exploitation, which is ridiculous, because it is so obvious.

There is also a sequence in the film at an exhibition, where people are surrounding the cars and asking questions. They are all caught up in this excitement — which is sort of modern religion as they are all a part of the same huge machine. You feel this very strongly, so you don't have to make a point out of it — it comes from the images and the



Robert Ferron who plays the 15-year-old Lucien is usually assisted by his mother, often with Louis Hallis on the set of his Southern film *Le Feu Follet*.



Outburst Dominant in the lead in *Zane G. Moore*



The two Maras: Jeanne Moreau (left) in the arduous co-starring role, Bing Russell as the producer *Viva Maria!*



Lacroux and the good-bye in *Le Vagabond* as *Care*

sounds.

I try to do the same in my fiction work, where I also leave the audience a little homework. I think audience should participate; they should be able to work themselves towards a conclusion. I am the one who should ask the questions and supply the elements for the answer — as I did with *Caliban*.

I edited something like seven hours of film, and for me there is no clear answer about what is going on in India. But you are probably able to understand the incredible complexity and contradictions of India and how it is practically impossible for us in the West to say anything relevant about India. I think that is the way I am trying to work.

There is another problem — my film needs sophisticated audiences. I don't think I am a mass audience director, though some of my films have been very successful — probably from misunderstanding (laughs).

What about a film like *"Viva Maria!"*, which, though it has a revolutionary undertone, is in the appeal somewhat slap-stick?

Well, Flaubert, for instance, had to be the film seven times. He saw it as being about two different approaches to revolution. Jeanne Moreau represents the orthodox, conformist, communist, the official line, and Bing Russell the punkish.

I missed the point completely with *Viva Maria!* It was meant to be a sort of hip movie. Zane G. Moore, a parodie of those Hollywood adventure films which come on two male characters — like Newman and Redford — except with two girls instead. It was a good script, but the film looks like, it should have been wicker, more crazy than it was.

I had a lot of problems with the production and though it was the biggest budget I ever had, it was not

big enough. We were fighting with production problems all the way through and at the end I am of course frustrated.

I had to work too fast, and I had all kinds of problems with the two girls, Jeanne and Bing, who were very difficult. It was even difficult to get them to be on the same set on the same day at the same hour, one of the two would be sick or not show up.

I am also not at ease with scenes where there are thousands of extras. I don't really read, but I'm not that interested, and I got bored during the shooting — something that never happened to me before.

I was shocked the other day when a director in Hollywood told me that while he loved the writing and editing periods, he hated the shooting — he found it boring. I am going to go to the studio every day. My God, he should retire or become a writer. How could he find shooting a bore?

But I could agree that on *Viva Maria!* I would sometimes wake up in the morning and think, "My God, I am going to be so boring facing these two girls." My role was more that of a diplomat than a director.

You tend to write a lot of your own screenplays...

Well, I am doing it more and more, though on my latest film I am not writing the script because it is in English, and I don't think my English is good enough. However, even when I work with another writer I do participate in the writing.

Of my last film, the only one on which I worked with another writer was *Lacroux*. I worked with novelist Patrick Modiano who had no previous experience in writing scripts. But three of his novels had been placed during the occupation and he was well informed about this period. He came up with lots of important aspects of the script, like the Jewish tailor and his family. He and

I would write independently and then we would put them together and discuss the result. I usually end up writing the final script, however, because I am the one who has to turn the script into a film.

In your final version the shooting script?

It is the shooting script, except that it doesn't include any technical details. I am not interested in describing how I am going to shoot a scene, I don't like the close-ups or dolly shots, because I may probably change everything on the set anyway. I do plan ahead, however, to see how many shots I need and if I am going to need protection, i.e. additional shots that let me use in the editing to help solve problems in the rhythm. As I am often bothered about rhythm, I organize my shooting so that it is possible to make changes during the editing. This is very important, especially with very long shots, because if something is wrong with the pace of the shot, there is very little you can do about it.

Also, I am always prepared to change something if I think it would help the actors. For instance, I would script a dolly shot if I anticipated it was making things difficult for the actors.

Some directors, and I did this when I started making films, have the actors do artificial things just to help the camera. The actors have to move from A to B because it makes it easier for the camera to get where he wants. You see this in many films, and even if the audience is not fully conscious of it, they do notice something artificial in the performance and often the actors are blamed, though they are not responsible for it.

The actors, or interpreters, are essential because they are the ones that go up on the screen. They should be helped and protected. I have an enormous respect for them.

It must be very difficult for actors with 25 people on one side of the

camera, they on the other, and a big glass eye in between. There is so much anguish when you start a take and they must feel terribly alone.

Given your love of improvisation, how important is the editing stage?

I have a great editor in *Basement Brown*. She is one of the best and has made all my films since *Le Feu Follet*. That's where I had a revelation about how much good editing can help a performance. The performance of Maurice Ronet, for example, is 50 per cent Suzanne's work. It was a very difficult part to play and there were some weaknesses in the performance. So we often look out a sentence or word from one take and cut it into another.

The film was made up of bits and pieces, but it is so beautifully edited it doesn't look chopped about — it looks like a long slow movement. However, if you want to look at the film very carefully you would notice there is a cut every three seconds.

Do you structure and restructure your films in the editing?

Well, Lacroux, for example, was a perfect film in the sense that the script, the shooting and the editing were very much in line. We didn't have to improve Pierre's performance, because it was perfect, and we had no problems with the script. The only problem was that it was too long, the first cut was 2 hours and 40 minutes long and we had to delete 25 minutes. We ended up cutting out two long scenes, which was a very difficult decision to take.

But overall we didn't change much in the editing. If I were to shoot the film again I would change very little, which is not true of some actors I have made. On my last, *Black Moon*, we changed everything in the editing several times. It was very experimental and there



were many different ways of putting it together — it was like a musical construction. Absolutely fascinating.

Yet "Black Moon" is considered one of your least successful films...

I have made two films that were big flops — *Zazie* and *Black Moon* — and the reason for the latter was because it was too difficult and experimental. I knew an audience *Black Moon* was not going to be a box-office hit, but I had expected a better audience.

It does, however, have a certain following and some people are crazy about it. Bergamo, for instance, told me that I shouldn't worry at all because it is the kind of film that people will find in 10 or 15 years time, but I don't find that very satisfactory given the importance of film as a medium.

If you are a writer or painter you can say, "Well in 20 years they will find out I am a genius." But it doesn't work that way in film because very few films have a second chance. There are only two or three exceptions in the history of cinema — *La Règle du jeu* is one.

Very few films are rediscovered, though they are now re-released in the U.S. one of my films which was practically not shown at all. It is called *Le Voleur* (The Thief of Paris) — with Belmondo and Genevieve Bujard, and it is one of my few films I like. They re-opened it in Boston, New York and San Francisco, and it is doing well. It started great reviews and all of a sudden people began saying, "Now come this film was not shown 10 years ago."

So I don't know about *Black Moon*. I suppose the only thing I can do is to wait. Actually I would like to do it again.

Even though Bergamo said it would become a classic...

I didn't intend the screening at Munich. It is interesting because Bergamo had lots of explanations about the film — he seemed to have so trouble interpreting it. I spoke to him briefly on the phone, but the next time I met him I will be very interested to know his explanation. He was most impressed with it.

The other interesting thing about *Black Moon* is that it is a film many people find difficult or unnecessarily obscure. Yet, I have noticed that children have no problem whatsoever with *Black Moon*. Just before we opened in Paris we had a screening for children from 10 to 15, and none of them, after the screening, asked questions like, "What does it mean?" "Is it possible there would be a unicorn in France?" "How come they don't speak, they sing?" They didn't ask the kind of questions that adults ask. They felt very much in the film because it is in that a fairy-tale, it relates

properly to the tradition of the horror fairy-tale. It has the same atmosphere: the beautiful brother and sister, the hostile witch, the little girl lost in a strange and unknown environment discovering and creating a conflict, etc. That is why children understood the film. It has to do with their dreams as well as the tensions and problems of crossing the border between puberty and adulthood, with all the ambiguities and sexual hang-ups.

When children look in the film it is like looking in their own world, it is only difficult for people who have rational minds, people who want to be told, at the least, why they don't understand it. Nothing is safe to them.

Does "Black Moon" make perfect sense to you?

No, it doesn't, because I was trying to open myself out. It is sort of like the way the surrealists were writing years ago.

Dispensing completely with the rational mind...

Yes. How do they call it — *le monde objectif*? The way I wrote the script was just to let images come. I have lots of explanations, but I don't think the film needs to make sense. If you want it to, there is something there — after all it is supposed to be a dream, but then, I am not even sure that it is a dream.

There are things in *Black Moon* that are necessarily difficult, and these put audiences off. Indeed! Shooting the film was like walking very slowly in an environment I knew very little about. I did not know how to approach a scene because it was something so different. I felt I was discovering filming for the first time, re-discovering the basic laws of the medium and finding they were different.

Did Jean YVES have a difficult time with it as well?

Yes he did. He told me several weeks ago in Paris that when he was 17 years with Bergamo he could see the progression of his work in it. At the beginning he had used formal lighting and went out really into the film. But as we shot in order from beginning to end — as I always do — he could see himself entering into it more — especially in the last scene with Catherine in the room. I was pushing him all the time, and we ended using very little light, judging these right moments when the shadows fall outside and inside light is perfect, the moment Zen calls the magic hour.

Even at a mystic about light — very religious — and that is what I like so much about him. He brings a very Indian approach to lighting.

You said you re-discovered a lot about the laws of filmmaking...

It is not so much a different way of shooting. *Black Moon*, for instance, was filmed very simply, as if it were a documentary. But we also did weird things like rando shooting at correct speed, we shot between 21 and 28 frames per second, balancing out between 22 and 26.

It makes a difference, but it is not really noticeable and that is really amazing. You can detect it only if you look very accurately. It gives a slightly different pace, adding something strange to the way actors move.

The basic point about being a filmmaker or photographer is that you are limited by this magical instrument of apprehension. I think it was Cezanne who said that he regretted how photography had completely liberated painting. All of a sudden, they didn't have to worry about reproducing the real world because there was a better instrument to do it anyway. But photographers and filmmakers are now stuck with this problem and it has been the basis of filmmaking ever since its invention.

My favorite style of shooting, *Black Moon* was that I wouldn't use in my dream sequences any distorted lenses or weird optics. Things like that give a baroque-like quality to dreams, but I have mostly the opposite feeling.

To me, dreams are absolutely clear, they are like Flaubert passages in that every detail is immaculate. That is why *Black Moon* should be filmed as if it was in an imaginary world with a camera — I would film it just the way I had in India. After all, for an Indian is an imaginary world.

I spent a month filming my dreams in my house, which was, of course, unreal — though I really tried to make every I tried to come as close as possible to a sort of reportage, though I also attempted to convey the sense that time is cyclic and that it reproduces itself, it is well as giving the feeling that space is closed, light, one of my times in the film the girl goes up the same stairs, it is like a labyrinth, it gave the feeling of a place being like a womb. It has a lot to do with a different organization of space and time, though it had to be done with subtlety. I really would like to capture more in that direction.

Who are your favorite film makers?

I don't like to answer that question because I change my mind a lot about films and filmmakers. I am not crazy about the auteur theory. I think it has done a lot of wrong recently. By way of example, I had been very disappointed with Breton's last film — which actually isn't the one — I would then think more about my admiration for his previous work.



Scenes from Louis Maille's controversial *Black Moon*



MAKING SILENCE SPEAK

At 37, Paul Cox is becoming one of the most impressive filmmakers working in Australia. Cox, who came from the Netherlands in 1963 with an international reputation as a photographer, began his career in film with a series of shorts. His first three dramatic narrative films, "Skin Deep" (1968), "The Journey" (1972) and "Illuminations" (1976), were considerably shorter than the customary feature, but they exhibited an admirable ability to work with images to construct a world in which the details of his *mise-en-scène* provided the keys to his characters and their situation.

The films, made on small budgets, deserve broader audiences than they have been able to win. But their tendency to abstraction, to a private metaphysical work against them. Their meaning remains largely elusive, submerged within the flow of images and the consciousness of their creator. However, Cox's concern to reach beyond the surface, to seek into these inner urges which drive individuals together, then apart again, is clear. The course which his films chart is one in which contact is fleeting, in which his characters rarely have the capacity to recognize the possibilities for fulfillment which lie open to them — if only they could see. "Skin Deep" and "The Journey" are full of meetings and separations, while "Illuminations" submerges its characters' blindness to their condition in its assertion of a spiritual world which lies outside the realm of the senses.

It is possible to argue that Cox's films are more akin to the European cinema of his youth than they are to their Australian environment. "Skin Deep", for example, structured around a never-ending movement and a belief in the transience of things, has much in common with the films of Jacques Demy (e.g. "Lola", "Les Dames de Rochefort", "Model Shop"), though the tone is ultimately much darker, less able to rejoice in the delight of the moment when it is cast in the shadow of its impermanence.

The point is not that there is any conscious or direct connection between Cox's work and that of his counterparts in Europe: the bond is rather a question of sensibility, of

those factors which work together to construct a way of seeing the world.

Cox's two most recent films, "We Are All Alone My Dear" (1976) and "Inside Looking Out" (1977), which were screened at festivals this year, provide evidence of the personal nature of his work. The former, ostensibly a documentary about an old people's home in Prashan, is a moving account of people who have lost the desire for, and the means of, communication. Like "Inside Looking Out", "We Are All Alone My Dear" takes as its starting point, characters who have reached a point of departure — for their lives and from each other. The home has already lost sight of the reason for its creation — the construction of a community, a place where people can find solace in their togetherness. The emptiness of the corridors whose design automatically provides meeting-points, serves to suggest instead that such a function has long been abandoned.

One sequence in particular encapsulates the way in which Cox sees the world of these people, and, by implication, of all of us. As the film's narrator and star, Jean Campbell, walks with a friend through a park near the home in which they live, the images bind together past, present and future. A young couple romp happily, oblivious to the world around them; the old women pause to rest before moving on, their path taking them past a couple of gardeners raking fading autumn leaves. Mahler's "Song of the Earth", with its distress at an impending isolation, underlines the bleak view of existence which the sequences contain.

For Robert (Tony Llewellyn-Jones) and Elizabeth (Bariony Roberts) in "Inside Looking Out", the happiness of their relationship is a thing of the past. They are constantly framed behind the windows of the home that has become their prison or placed within the images of a world turned soon the single factor that keeps them together being their daughter, Dani (Dani Eddy). The letters which resound with the music of their romance ("We must not waste something that is so precious") seemingly mock their condition and movingly conjure up a sense of waste. The irony of the "New World", the supermarket which they visit, is that it

above left: Robert (Tony Llewellyn-Jones) and Elizabeth (Bariony Roberts) in "Inside Looking Out". Below: Paul Cox.



Interview with PAUL COX

provides a location for their bickering and a reflection of a plastic dream world, feeding a way of life to its customers which is quite out of tune with the realities of their lives.

With "Inside Looking Out", Cox seems to allow his cost room to move — the first time he has done so — the value of the strategy being validated by the excellent performances from Tony Llewellyn-Jones (perhaps the most impressive actor working in Australia at the moment) and Briony Lichets. The consistent tone of their exchanges and the hesitating awkwardness of their movements as they search for a direction immediately makes their frustration and anguish a personal one, nicely complementing the images they inhabit which assert that their problem is one which reaches far beyond the walls of their house.

The film's use of overlapping sound, cross-cutting and repeated images (of different characters doing the same thing) suggests the interconnectedness of the lives of all the characters. And it is through the periphery characters that we perhaps gain the clearest perspective on Robert and Elizabeth's inability to relate; then in her hideaway loft surrounded by images of domesticity (and her drawing, "This is my family": Juliet, the baby-sitter, exploring her own sexuality via the crumbling relationship which she does not understand; Alex (Norman Kaye) and Marianne (Elke Neidhardt) living out a marriage contract devoid of anything but the rituals of living together).

When, in the closing sequence, Elizabeth finds solace in the naked embrace of her daughter, her celebration of her role as mother is far from a happy ending. Hers is a retreat from reality, every bit as impotent as that of Freud's child who seeks a return to the apparent safety of the womb. The images bind Dani's fate with that of her mother, their physical similarities underlining that cycle which is to remain unbroken.

The following interview was recorded in the week before the premiere of "Inside Looking Out" at the Melbourne Film Festival.

Tom Ryan

You came to Australia as a photographer with an international reputation and a financially rewarding career. Why did you turn to filmmaking?

It all happened rather quickly. I think I was probably doing too well — the challenges had been taken out of it. That is partly the reason. I always say to people that if you want to do something seriously, do it as a hobby. Filmmaking was my hobby, photography my living. I enjoyed that hobby very much and found that most of my money was being used for it. And I got more and more racked into filmmaking.

But since you have been working in films, you have, apparently by choice, been an outsider by choice? I haven't worked within the mainstream industry...

It is partly by choice, but I haven't been that conscious of it. You will probably ask me about commercial filmmaking, whether I would like to make commercial films. The only answer I have for that is, I don't want to waste my time.

You want to communicate your views through film to as many people as possible, yet as until "Inside Looking Out", your films have been largely invisible to the popular audience. Isn't that a self-defeating process?

Investigate the question first. If you say film costs a lot of money, does that mean you have to disregard any inner-strength or

inner-self motivation? That is what the question really implies, doesn't it? So does the fact that things cost money mean you have to do the so-called "right" things and not follow your own integrity or ideas? I don't think so. The only answer I can give is I would like to investigate first question, because as existence is a question, most many people keep on doing the wrong things.

But the people who invest in your films are obviously going to want their money back. And if they don't get it, they won't either will you? One can't depend forever on subsidies...

You are going off the track. If you keep on assuming that you just do something for the love of it, at last your strong belief in what you have to say, that sort of inner motivation must at some stage show through. And, ironically, people expect it then as something commercial.

But isn't that somewhat naive?

No, it's not. I believe the world has a conscience, so whatever you do, somehow, at some stage, it must start to make sense.

Does "Inside Looking Out" — a most accessible film which is obviously going to get public response — mean that you have had to compromise your position in making that sort of a film?

I have thought about this a lot. I think it would be concerned to say, "yes I have compromised." What do I have to compromise about? I am

just starting to make films in spite of the fact that I have been doing it for 12 years. I have learned a lot by just doing my own thing, as I am not the sort of person who can learn a great deal from others. I have to teach myself. Of course, nobody can claim to be an original writer, but I do think a conscious attempt at innovation.

You have talked about a personal cinema with some enthusiasm as to whether it applies to you. But can you say how your background might have in some way "scripted" the sorts of films you have made and the sort of personal flavor you have brought to them?

Yes. It would be lovely to say that my youth or my background has not affected me, that I have not been conditioned by anyone, and that I have always done my own thing. But it would be wrong. A certain element of conditioning comes into everybody's life, and it is perhaps essential that this happens.

We have now conditioned a generation of people who have only seen great a violent language with which to express thought. We have never given them an ability to express feeling. I would like to tell you what I feel. And I would like to hear what you feel. I have no particular ability to understand that feeling or to feel that feeling. I have never been taught to feel. I have always been taught to say the wrong thing in the right way, because that's what language does to you.

Speech is, in many ways, inadequate, and that is why I find film so fascinating. Because it is a free language and it offers the opportunity to express feeling. Perhaps that desire has given my films some sort of "personal flavor."

Film is such an unusual medium, and if it has the ability to give expression to feeling, then one should at least make an attempt to seek that out.

I believe film primarily is a visual experience. Certain things you see, you can at times share with somebody else. For example, when people have these horrifying sexual conversations, and they talk about sex, as if they have never. By talking about it, they have already situated themselves from the rest of the conversation and from other people. You see the same smile on their faces, the same expressions come out. They have some secret to share. They share a memory that is very much attached to a vision.

Sound is important too. It is vital to have in its of sound before you start making a film. Why start to compose music after you have done the film? Why not compose this soundtrack first? I was very conscious of the sound for *Inside Looking Out*. I thought not the particular notes, I knew exactly how it should be, and because of my rela-



Recently married by Elizabeth and Robert (left) here, Juliet Roberts plays playfully with Robert's sharing scenes and voice *Inside Looking Out*.

tionship with Norman Kaye,* and the way in which we used to feel the same things through music, he was able to create what I wanted. It is a very married note, though much understated. We managed to cooperate well.

So the sound becomes part of the whole structure of the film and it integrates. It has a thematic and creative function. It helps to make people move with whatever you feel.

You seem to place a great emphasis on details that surround a particular incident from your personal experience, and often that incident can provide the motivation for a particular film. If that is true, are there any particular incidents that set you in motion for *"Inside Looking Out"*?

It's very personal. A lot of things that happened at *Inside Looking Out* are things that involved me and even my friends. I think *Blissville* is a better example of the importance of little accidents. Five or six years ago I had a dream about somebody at a coffin which had a little hole in it. And somebody's eye was looking through the hole at the people following. I realized it was

me in the coffin, but that I was alone and could see all the people who had somehow been part of my life. It wasn't just the people I knew at that time, but also people who had come back to my past — the man who used to repair my bicycle when I was six, he was there.

It was an amazing procession and I told so *Blissville* about it. But when I made the film I took all that out. I found the very vision of lying in the coffin so boring and grotesque that I couldn't use it.

In *Inside Looking Out*, the motivating incidents have disappeared as well. I cannot remember them — at least I don't really want to.

Many people have been critical of the dialogue used in your films that it is banal, too obviously structured, and that it is not right for the characters who speak it...

I think it goes back to the part of our conversation where we talked about having no language to express feelings. We express thought through a certain code system such as, "Glad you are you?" You must speak in clichés and codes because first is rejected in good dialogue.

My films are, I suppose, pretty obscure and I use few words. It's true that they don't always work. In *The Journey*, for instance, you couldn't possibly have had a

heavier speech in the end. But I thought most of the film would be completely lost if it didn't have the dialogue spitting out the message.

I think the criticism is really more to do with something like, for example, when Juliet, the baby-sitter in *"Inside Looking Out"*, says, "We all have our private madnesses." That is obviously a significant statement and it comes awkwardly from her mouth. You appear to impose a certain dialogue on the character that doesn't really fit...

I don't think so. *Inside Looking Out* is the first time I have used a lot of dialogue, and, as you know, the script was originally written with Susan Holly-Jones who contributed a lot. I've lived with Jones and Bernard Hilly and contributed greatly to the shooting script.

The rest has all been improvised. I find the awkwardness of Juliet's line quite good. A film has character, it fits the situation. She is with the man who is usually attracted to, she is trying to be baby-sitter overnight and gets a lot of looks out of it. But in the reality doesn't know how to handle that in an adult sort of fashion, there is a awkwardness about her delivery. I don't mind that at all.

I know it is a long-standing criticism of my films. But you can't

* It should be noted that when the picture *Inside Looking Out* first appeared at a number of film festivals.



Robert De Niro (left) and Faye Dunaway pose for the slapping scene (left). John (left) and Faye Dunaway (right) in *Inside Looking Out*.

ready to talk about dialogue in all the other films, because it is hardly there. I have always avoided it. I have a great respect for the idea of films which tell very clear stories without ever resorting to dialogue.

Is it because you are more concerned than with a certain kind of abstraction in the dialogue...

While talking at times, I say something absurd, just to break through the codes. It breaks down the whole nonverbal game and gives it a chance to relax and touch.

Designers do not undertake arguments. In fact there are no arguments about their. I often become so frustrated about words and how to use them that I have, at times, overrated things on purpose.

Many people found "Hush" "foul", at least in its later stages, totally inaccessible. What response do you have to their criticism of the film?

I have made very dark, depressing, heavy sets of films as the past. With *Hush* I tried, for the first time, to be optimistic. I was trying to make a film about the potential of the mind, not about what people are.

This is another thing we should talk about: people always try to extract life instead of creating life.

This is the way we are, we say. And in the process of creating ourselves to that fact we grow dull and grey and miss out so much. We really start life with the potential for experiencing all the beauty the world has to offer. And look what happens!

I would love a lot of people who found *Hush* to see it again. I am not proud of this film. It is badly constructed. It is in two parts and too fragmented. But perhaps in 20 years, when I have become more professional, I will remake this film. I believe the idea has great potential.

Many people have commented on what they see as your bleak view of things. Do you agree with that assessment?

Let me put it this way: if I couldn't believe in another dimension, is a greater possibility for the grotesque existence, I really would cease to exist. You know we go through so much rubbish and banging before we reach home' and as Hush says, 'We have no one to guard us.'

What we see in "Inside Looking Out" are characters who have become victims of their rubbish, and cannot find a way out...

Everyone looking at the film must

somewhere be looking at him or herself. That is the idea. Look at yourselves, investigate your lives, your motivations. The purpose of our lives lies in very small things, but if we can't find the time or the strength, we must be careful not to run other people's lives. People do this constantly.

Do you see any hope for the characters in the film, for Robert or Elizabeth?

Yes, if they learn to investigate their existence and sit on properly and not use any little thing as an excuse. Elizabeth gets her daughter as an excuse, Robert, his work, and both use the comfort of their friends as an excuse, and their little daughter communicates better with her pet rabbit than with her parents.

We look for something more, a little corner to sneak away into. We all need shelter and warmth, but a corner becomes an excuse. One must be aware of the process that one is going through.

Some people would argue that your film, and the personal aspect of them, is an excuse, that you are ignoring the political implications of what is there in the films but not explored. For example, in "We're All Alone My Dear", the film about the old

people's home, you could have gone one way further and blamed the authorities who had created that situation and allowed it to be the way it was. But you didn't...

Firstly, who am I to condemn the people who set up the home? I don't know enough about it. It could have been done in sheer goodwill or in complete ignorance. Secondly, the individual can never be blamed for a situation as such. To expose a situation that you have to start a lot of individuals, and sometimes that is necessary. But I cannot see the point of involving myself politically at that level. Not that I am chickening out, because to make films about the human condition is the most difficult thing to do.

At that sort of level, I think my film are extremely political, but not in an overt way. They do not fight for a particular design or a point of view, but they are concerned with what's between or inside characters. They are political in a personal way.

In "Inside Looking Out", it seems you have given Harvey and Tony a lot of freedom to move, to bring their own personalities into the film...

were made to use compressed carbon as source to set as lens blocks. The local gas-cylinder agent was also engaged for advice and the provision of gas and rubber tubing.

The number of smaller parts which have gone to make each of the projector complete and operating have been lost by various private collectors in Sydney and further afield, but to locate the items in the first place meant following up every rumor or rumor lead I had been given over the past three years.

One of the rumors concerned a signed-on-disc print sitting in a cupboard at Liverpool. Though such a lead may sound chimeric I found the Western Electric sound-on-disc attachment which was used in the film in a drawer shed at Hoxton Park.

The rare 16-inch film soundtrack does, which are also seen in the film, were given to me about five years ago while all the 1930s glass advertising slides were found at a tea box under the stage at Crowsville N.S.W. The footage, of which part is used in the first section, is an early sound short found in an old trunk at an auction at Waverley N.S.W.

Other items came from a retired exhibitor in southern N.S.W. who later told me that I was the first person to call on him to discuss his career or use his long hoarding talents. Being an inveterate hoarder, he had kept every dupli-
cated, poster, glass slide and nearly every trailer since he opened the hand-top in 1922. After interviewing him, we went to his cinema, but never quite got inside the backroom. Through growths of ferns and shrubs, we came across a ladder leading up into a tree — this was the access to the projection box. Among the mass of matted nitrate film I found two Kalaix projectors and an ancient Magna-Cosmos sound system, together with hundreds of cels and reels of film, old records, papers, carbon stamps and vast quantities of junk-a-bore of doubtful value. He had no idea of the danger of fire from the jellied and sticky nitrate film and I persuaded him to destroy everything that could not be saved. That footage we did save (nearly half of which is silent) I shall later restore and salvage.

LIST OF PROJECTORS USED

Two Kalaix Indestructible, silent, power-operated, with carbon feed.
Powers all hand-cranked, silent.
Kalaix Projecting Gramophone, with flexible shaft.
Kalaix Indestructible Model B with flexible shaft.
Simplex, with carbon arcs. Western Electric sound-on-disc attachment.

Assistance acknowledged from: Ted Barnes, Ron Wren, Graham Jones, Bill Dwyer, Bob Lucas, John J. O'Brien, and Garry Harold Davidson, Sidney Wilson, Museum of Applied Arts and Sciences, and others too numerous to mention, who over the years have given me leads and helped to follow up.



The four silent Kalaix Indestructible projectors in location.



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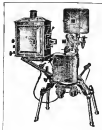
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One interesting series I made at the ABC was a trilogy on children entitled **The Other Side of Innocence**. It was inspired by the theories of the child psychologist, John Gabriel, who believed in a child's sensory living and the nuclear family were short-circuiting the child's play experience. And if a child hasn't learnt to play he hasn't learnt to love himself, and if he hasn't learnt to love himself he has limited his chance of becoming a rounded human being. It was a pretty interesting premise on which to do three programs.

We spent six months shooting both in all sorts of situations and that was a highly rewarding experience.

The film was mostly cinema verité....

Yes, except for John's piece to camera. He also contrasted the heavy structured sports teachers of the Greater Public schools with the unstructured routine of some quite interesting schools, trying to contrast structured play with unstructured and free play.

While at the ABC, I also made **The Soldier**, a documentary about a national serviceman who volunteered for Vietnam. We followed him from training camp up to his first patrol in Vietnam, which was a pretty hairy experience. Three weeks. Viet Cong all over the place, but luckily we didn't make any.

I was opposed to that war, and was faced with a dilemma of deciding what I would do in case of attack. So I picked up a rifle and defended myself or do I call out. They don't shoot. I am on your side!"

Was your attitude, which no doubt contradicted with the servicemen's, reflected in the film in any way?

I read very hard to be objective and not to influence the young soldier but I think I probably did influence him.

It was a very satisfying film in some ways because we managed to shoot what I think is one of the best sequences I have done in documentary — the soldier's engagement party. It was the closest Australian engagement party with real people and real emotions. At that stage his family, and his father's family, had accepted us completely.

One of the nice things about the ABC was that they allowed you a reasonable time on which to make a film. So I had the luxury of being able to go up to the soldier's house and chat in the kitchen with his mother and father and the rest of the family.

The only way you can make a successful cinema verité film is to be fully involved with people. The danger involved in this through your involvement you lose your editorial distance, and you sometimes



JOHN POWER

After the highly successful television dramas "They Don't Clap Looser" and "Billy and Percy", John Power had become established as one of Australia's most gifted and professional directors. It was therefore with much interest that Power's first feature was awaited. Surprising then that "The Picture Show Man", a nostalgic comedy scripted by producer Joan Lang, has so divided its critics.

John Power began his film career when, after a period as a journalist, he joined Channel 7 Sydney in their news department. He was promoted to director and soon became involved in live television, including the popular quiz show, "Take a Chance".

Two years later, Power left to join the ABC's documentary department but ended up directing "Kindergarten Playtime" instead. He then joined Henri Sulman on "Four Corners", but was suspended for a year and a half when his famous report on the RSL proved too controversial for the ABC.

Back in the documentary series, Power directed many programs, including "The Soldier", "The Other Side of Innocence" and the award-winning "Billy and Percy".

Power then left the ABC to freelance and made the powerful "They Don't Clap Looser". He has since then spent most of his time directing commercials, including the popular "Cousin Charlie" series for Shell.

In the following interview, conducted by Gordon Glenn and Scott Murray, Power discusses the role of the director, "The Picture Show Man" and his handling of actors, but begins by describing his time at the ABC.

sacrifice a sense of story because you are inevitably on their side.

Why did you leave the ABC?

There were several reasons, but mainly because I thought I had gone about as far as I could go. I had been there some 10 years, and felt that if I stayed any longer I would become a lifetime ABC employee. I had found a niche for myself there, and in a funny way I felt a bit smug. I wanted to make it outside. But so soon to quit, the ABC offered me a commission to

make **They Don't Clap Looser**.

Did "Looser" come to you as a completed script?

No. At the time I was considering leaving the ABC, I was having talks with John Cameron about changing from the kinetic department to the drama department. John and I talked about doing a program which was urban, contemporary and not about the North Shore. It was something that was a change of pace for them. I thought about it for a while and came up with the idea of

Looser.

I wanted to do a story set in the city, so I thrashed around a while and finally conceived the idea of a "born-loser". I had very little trouble writing the script, which surprised me, so it is about a working-class man and I am seriously not working class — I am one of the great Australian middle-class. But I think I understood his Irish Catholic background, because that's my background, too. We did it with a very small crew, and I found it an interesting experience.

What was your next job after "Don't Clap Looser"?

I didn't have one till **The Picture Show Man**. I started to explore the commercial world and I decided that if I was to survive as a freelance, I would have to find work for myself as a writer and a director, in jobs other than features. I knew then that I couldn't make a living as a full-time feature director.

I thought I would survive making documentaries, thinking it would be a long time before I got to make a feature. I also made commercials and wrote television plays, including an episode of **The Queensland**, the ABC/German/Film-Production co-production. I was unhappy with their treatment of me. I thought was a reasonable script.

I did a lot of things to survive during the next few years, including a bit of teaching at the Film School. I then got a grant to write a story set against the Brother Hill background, but that was a disaster, because someone else had the same idea.

What commercials have you done?

The ones I enjoy most are the Shell commercials. The two days on the perpetual odyssey around Australia. They are a funny world, but the trick in them is to make the lasting look real. And in a funny way, they are establishing a new myth in Australia, a new legend — Cousin Charlie is like the search for the Golden Kooragang. They are a lot of fun to set up, you work with good crews and there is plenty of time for the shooting.

How do you see working as commercials for say three or four months, then going into a feature? How can you inter-mix with you?

I take a lot away from this. This gets back to the expertise of your craft. It is like being a writer if you want to be good you have to know about grammar, about syntax. You have to know the rules before you can break them.

Some directors whose work I

John Power is a film director and producer. He is the author of "The Picture Show Man".



Peter Wyngarde (Wyngarde) scenes Billy Hughes (Hughes) during an anti-consumption demonstration. Billy and Peter



Billy and Peter Wyngarde and Hughes.



Billy played Nichols, like politics to win Billy and Peter

have been never seem to know the rules and that's why they enter a great loss about not caring about them. You have to know what you are doing all the time and I think you can only take situation so far.

Commercials are interesting, because you know very clearly when the client wants. This means they improve your directing, because it makes you consider very carefully what you will put into the frame.

If you're doing a 30 second or a 60 second each frame has to show exactly what you want, otherwise the commercial won't be a success. As a result, you get used to the kind of thinking and you ask yourself "What does this scene need and what's it going to say?" It's exactly the same process.

What was the chief virtue of "The Picture Show Man"?

A good sense of fun. It has a sense of fun. I think it was considered the most important script ever written or the most important Australian film ever made, and always meant to be a piece of entertainment of the type nobody has made here before — good natured and good humored.

Were you involved in any of the rewriting?

I came into it after Joan had written the first draft. We talked about it, then she wrote a second draft. At that stage, we had the usual director/writer relationship in which I made comments about the script, which she was free to accept. She made some changes, as well as others of her own. It was a progressive, growing thing.

Did the script after direction during the various drafts? For example, did the scene of him become more pronounced?

I think as Joan had always wanted it to be entertaining and I encouraged her in that direction, it is hard to find a parallel, though when I first read the script it almost had the feeling of, say, *The Sting*, without being quite so witty.

It is a difficult tight-rope to walk on *The Picture Show Man*, because the people in it have to be real on the one hand, while on the other hand you don't want to make the sense of rampant fun. So you have to play it straight. The actors, for instance, must never laugh at their jokes unless it was intended in the scene. The laughs must come from

the audience, not the actors.

Did you always have John Merillon in mind for the part of Pop?

John was always the first choice, though there was the small business of finding an alternative if he was not available. It was the same with John Dunn who played Freddie, though at one stage we did consider John Ewart playing Pop.

The story seems well suited to John Merillon and, in particular, to his way of playing up to an audience....

I think the script came to John at the right time of his life. John is a great actor, but knows a lot about the insiderness of the theatre and cinema. He has been acting for a long time and there is a bit of W. C. Fields in Pop, just as there is in John. His public image is one of a good-natured older actor, but he is much more than that. He is in fact a very serious actor. But he doesn't like to talk about his technique, though he has more than most actors will ever have. John is very good at disguising it.

Some people have considered the performance overly theatrical....

I don't agree, though I did want John to play Pop in a theatrical person. We don't say much about Pop's background, but I imagine he would have been an actor/manager and probably played in touring companies.

The co-ordination between Pop and Palmer, which seems intended as the main structural device around which the story is set, doesn't develop much in the film. Was it intended to cover the structure through the film?

Yes, but the fact that Rod Taylor plays Palmer makes the part of Palmer look bigger than it was written. It is no secret that Joan didn't have Rod Taylor in mind when she wrote the script. It was just a gamble and good luck that we got Rod. You may or may not like him, but you can't deny he has a charismatic presence on the screen. There is a legend about him that you can't ignore, and if you feel there is an imbalance in the film this is probably the reason.

It has also been suggested that Rod Taylor looks unbalanced in



There is a bit of W. C. Fields in Pop (The Picture Show Man) just as there is in John Merillon. John Powers (left) with his last actor

some scenes and that it has somewhat diffused his role as the self-competitor...

Palmer is not written as an all-black character; we did not want to make him a villain, but a man whose nature of ideological changes. Palmer is the businessman who sees film as a way of making a fast buck. And that's the way Rod always played him — a smiling but aggressive yuppie salesman who never loses his cool.

Palmer is never really mean; he is just smarter than Pop — but then most people are smarter than Pop.

The other notable aspect of John Melillo's performance is the pathos he brings to the role. Was that always in the script or was that developed with Melillo?

There is a lot of John in that part. Pop was frustrated and always role-playing. He plays the role of the hard father, the common-lawyer and attempts that of the snappy businessman.

Pop is a man who knows his weaknesses, but doesn't know how to correct them, and, therefore, changes his act with every new person he meets. For example, the confrontation at the end with Larry — when he realizes that he is not really in going to jail — Pop immediately changes his act, accepts the situation and tries to entreat him, though he can never really contain sympathy.

One of the most impressive features of "The Picture Show Man" is your technical direction. How crucial a part of making film is the need for technical competence?

It may not be the most crucial part, but it is certainly very important. I think every director has to be technically competent. I have no problem with directors who say, "I don't care what side the die is taken from, I don't care whether it cuts or not, I want that shot." You have to be two persons when shooting on location: one who is working on a particular shot and one who is suspended above the set with a foot on the set, the other in the editing room. You must think about how you will put it together, otherwise you are not a director — though we all make mistakes in any company guy will tell you.

Apparently you had a fine cut of "Don't Clap Lower" one week after shooting finished. I also noticed that you were doing a rough cut of "The Picture Show Man" as you went along. Does this make much difference to the way you develop a story?

I think it helps tremendously. It gives you a growing sense of



"There is a huge gap here you just can't ignore." John Power with Rod Taylor who plays Palmer in *The Picture Show Man*.

development with the film. The characters grow more forcefully within yourself, and it's a good check on what you're doing. If you cut a scene cut together quickly you can tell if it's right for feeling, right for pathos, etc.

I am not keen about showing the actors the cut, though I see them in them during the rushes. I think the notion of not showing actors when they are doing it all but that, I think the Australian director must accept the fact that he is not God. For instance, I think I would have been mad not to allow John Melillo, John Event, Harold Hopkins or Rod Taylor to make suggestions about their characters.

Actors tend to work more frequently at their jobs than directors — and directors forget this. John Melillo, for instance, is more after filming a frame than I am, and the same goes for the crew.

If possible, I like the actors to know all about their roles before we start shooting — that is to be fully aware of what I want the character to be. I want to hear what they think about it, and I want to have a reasonable understanding with them before we start. That is not to say I want every shot to be cut and dried — I think that is silly. Certainly, you have to walk in knowing what you're going to shoot, but you should always retain the option of changing your mind.

Given the tight schedules on Aus-

tralian films, can you actually afford to change your mind?

It's really a problem. Often you have to shoot shots that you would like to have done, and on *The Picture Show Man* I have very many shots I couldn't get in because of the time schedule or because I might not have been competent enough to organize it for a practical day. I am not making excuses every director who works in Australia has those same problems.

Do you see a director as someone who alters the relative importance of elements in the story as you go along? For instance, if an actor isn't playing a role too well, would you change the character slightly so that you could get a much better performance out of him?

Yes, I would, the only proviso being that if you are a director working with someone else's script, you by reason of courtesy and fairness, should seek the writer's permission. It is an easier decision to make if you are directing your script, I wouldn't even think twice about it. But on *The Picture Show Man*, I certainly wouldn't have changed John's concept of a role without speaking at length with her.

The producer also has the right to know, because there is a great deal of money at stake. That's a hard relationship to work in because the

director must bear in mind what the producer wants, especially in this country where the producer has often initiated the project. In this case, Joan initiated the project and wrote the script and, therefore, had more than a right to say what she wanted. The naive theory didn't work in this case at all — it was never supposed to.

Clearly the director's role is much more than simply putting on the screen what has been written. If a film is going to develop at all, the director must have a fair degree of leeway...

Yes, a director is not a director unless he can be an opportunist in a professional sense of seeing something good growing out of the script and then extending it. But when he is dealing with a script he hasn't written, he should tell the producer if he has seen a new approach and seek that producer's understanding or agreement. If you don't, you are in for big trouble, because the producer working on the screen will see something he never intended.

And people on the whole don't like surprise, especially when you are dealing with money.

You can't get away from the fact that film is money, and you can't do around with a budget of \$600,000, most of which is public money. That's a bit awkward. You say to yourself I won't be worried about finance, but you have to be worried if you are two set-ups late one day a week three next day's schedule out of what is going to cost somebody more money.

This problem of producer-director seems to be one of confidence. The producer looks around for a director who has special qualities he or she expects the director to exhibit in bringing something extra to film, over and above the script. Now in Australia, not many people have an extensive track record on which the producer can base this confidence...

I agree with you, Joan had me to direct. *The Picture Show Man* knowing I had no track record for making films for the cinema — I only have a track record for documentaries and television. That applies to a lot of other directors, producers, writers and so on. I think on my second or third feature — if I ever make them — I will be given much more leeway and will expect more leeway.

On *The Picture Show Man*, I think I got as much leeway as I could have expected. I have a lot of material about the auteur theory, which I think has crippled a lot of people unnecessarily.

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GUIDE FOR THE AUSTRALIAN FILM PRODUCER: PART 6 SERVICE AGREEMENTS — 1

In this sixth part of a 19-part series, *Cinema Pages* contributing editor Antony J. Gonsky, and Melbourne producers Linn Coon and Ian Neill discuss the first of a series of talent and crew service agreements the producer must deal with after he has secured a suitable property and the financing to bring it to the screen.

Service agreements for crew and cast have many features in common. For example, a concern for appropriate credit billing; provision for reconstructing the agreement in the event of the employee's prolonged absence; and general similarity in the approach to brackets, scope of authority of the employee to contract on behalf of the production company, use of name and likeness clauses, and a veto on injunctive relief by the employee. Each agreement, however, has to concern itself primarily with the exact tasks of the particular employee.

Because of the importance the director has in the look and shape of the completed feature film, it is appropriate for the producer to consider his choice for this key post, and having made the choice ponder the extent of creative freedom he is able to give him.

However confident the producer may be of the director's skills and temperament, it is probably well for him to realize that it is generally the producer who has raised the money for the project and it is to the producer that the disappointed investors will turn if the finished film does not perform at the box-office. The director may be able to rely on the official response the film has received to hype himself into another production, but the producers may find that his sources of finance have dried up.

While permitting the director all creative freedom and allowing him to operate as free from interference as possible in the production and post-production of the film, there are a number of key areas where the producer must, in almost all circumstances, reserve the final say. The right of final cut is the most obvious of these, others might include key lead casting (in which area marketing considerations frequently have to stray), choice of lab and certain post-production

facilities, and all marketing, distribution and exhibition decisions.

In these days of "post-mortem theory consciousness", the producer must make these points clear in his agreement with the director. The number of post-production disagreements between producer and director are legion, with the Gertrude-Berkeley dispute only the most famous of recent notoriety. Although in disputes such as these it is difficult to be totally clear about the facts, from the producer's point of view it seems, given that a breached agreement, whether for creative reasons or not, is simply that. Let the producer adequately protect himself at first instance when both sides are sitting at the prospect of the commercial and artistic success they are both about to make.

THE DIRECTOR'S AGREEMENT

President 9A set out below is a short-form director's employment agreement. The agreement begins by setting forth the employment relationship between the producer and the director, and sets forth some of the activities that the director by custom and convention might undertake himself with.

Clause 2 sets out the locations at which the director will be expected to render services to the production.

Clause 3 sets out certain other tasks that the director covenants to undertake and gives the producer the final vote on casting. This clause also deals with any written material that the director may contribute to the screenplay and gives the producer the same rights on use and treatment of that material, and the same warranty he has received for the original screenplay from the author as set out in President 1.

Clause 4 deals with the director's responsibility for any releases required if the director has a busy upcoming schedule, he may

try to reduce the six month period set out in the president within which time he has to make himself available. It is common for this period to be reduced as low as two months, depending on the speed of upcoming release of the film.

Once again the respective bargaining powers of the producer and the director will decide the issue. Clause 5 provides the producer with further elements of general control over the activities of the director.

The question of the director's compensation is dealt with in Clause 6. The amount of money and the way in which it is paid to the director for his services is capable of infinite variation. Sometimes the director may be paid a lump sum, payment weekly or in some agreed split between pre-production time, production time and post production time.

The director may want portions of his compensation payable over a period of years for tax reasons. He may accept a combination of cash payment and a deferred amount, paid *pari passu* with

SUBSCRIPTION SERVICE

The publication of this series in the *Cinema Pages* Australian Film Producer is subscription form by Cinema Pages, in conjunction with the editors Antony J. Gonsky, Linn Coon and Ian Neill, is pending.

Subscribers to the series will actually receive a hard back issue that includes containing all the material published to date together with material not previously published due to limitations of space.

As the series progresses further material will be mailed to subscribers at regular intervals. The subscription service will be an invaluable aid to all those involved in film business including the producers trying to set up his first film. He will need to tell his first script, the busy lawyer, the accountant or the distribution salesman executive who finds himself confronted with new problems in the local production industry grows. Teachers of film will also find the series a valuable aid.



Jeannine SEAWELL

In 1970 I went from Paris to London, after being involved in real estate there, as treasurer Albert Camus, a Paris-based agent who represented various independent producers. In the three years I was there, I learnt everything about the film industry from the bottom up. Camus guaranteed the concept of pre-selling films territory by territory and I was involved with the London screenplay output *The Virgin and the Gypsy*, *Murphy's War*, *Perfect Fools*, etc.

What is a pre-sale basically?

When a producer has prepared a package — story to buy, script, director, cast, etc. — he can then go to independent distributors in every territory and sell the rights of that film, though it is still to be made, for an advance guarantee against receipts. Then the producer could go to a bank, or the bank of America, and discount the contract. This money could then be used for production.

The distributor who advanced the amount of pre-sale would, of course, receive no equity in such as the film. His payment was merely an advance against his distribution fee and expenses, protected by a completion guarantee.

Was it difficult for independent producers to get completion guarantees?

It was not difficult if the package

Paris-based, international film sales agent Jeannine Seawell visited Australia earlier this year for the first time. Seawell, who has been largely responsible for popularizing the recent batch of Australian films in Europe, visited the sets of *"The Last Wave"* and *"Summerfield"*. Here she discusses her career, Australian films and the industry in general with *Cinema Papers'* contributing editor Antony I. Ginnane.

was good. In our case there were names such as Peter O'Toole, Stanley Baker, Louis Armand. For Europe, certainly. They were very good names. Also the directors, such as Peter Yates, were very big. So all the films looked very good on paper.

Neither Daniel de Granvald (the producer of London screenplay) nor Joseph Shefel (another pre-sale expert at that time) are still operational. What went wrong, especially with the de Granvald films?

I think they were to some extent too ambitious. The budgets were too high. The films did not receive the guarantee, prices of advertising that the distributors had advanced. And the banks wanted their money.

How did you become involved with *Hemdale*?

While I was in London I met John Daly and at the time his foreign sales manager, Tony Birley, was leaving. So I took Birley's place and handled Daly's foreign sales for two

years. At the time we had been producing *The Amazing Mr. Blunden*, *Triple Echo*, *Frangie*, *When Does It Hurt?*, and three more films I sold worldwide for Hemdale — including Australia.

Was this when you first made contact with Australia films?

No, I had contact with Australian distributors — not Australian films. I was on the other side, I was selling films to Australia.

Were you still with Hemdale when in 1973 *"The Cars that Ate Paris"* was shown at Cannes?

Yes. That was my introduction to selling Australian films. Jim McClintock came to London with a print under his arm making the rounds of the distribution companies. He showed the film to John Hargrave, who was then head of Hemdale's British distribution company, and I went along to the screening. We liked the film, didn't know what we were going to do with it, but thought we wanted to be involved.

Hemdale did not distribute the film, but we managed to sell it to the British distributor. I then took it on for foreign sale. It was a hard task, but some sales were made: South Africa, West Africa, France, and Britain of course. I think that was all for the first six months.

Were you involved in the attempted U.S. sale?

Yes I was.

With the benefit of hindsight, can you say what went wrong with that deal? It seemed the choice one of an Australian deal that didn't happen...

Well Frank Morano, who was then with Roger Cornes, saw the film in Cannes. He liked it and wanted to buy it for the U.S. We started negotiations and the contract was to be drawn up by Roger Cornes. Two months later, we left hadn't received a contract and we went back to them with a draft, which was refused. Then we went back and forth exchanging drafts for us to eight months and nothing happened until, nine months later, Roger Cornes released a film called *Death Race 2,000* which very strongly resembled *The Cars That Ate Paris*. Frank Morano had left New World by this time and the deal was never finalized.

Frank was quite embarrassed when we met next year in Cannes and talked about the non-deal, but I



The Cars that Air Force: The first Australian film made by Peter Weir, who was then a film director.



Cable: A film Weir made a year after Cable, which was then a film director.



Phone of Hanging Rock: Which film is a comedy based on a novel.



Summerfield: Which film is a comedy based on a novel.

am happy to say that last year I sold the rights of *Cars* to United Artists. We gave them rights to re-edit and to voice the film, and they re-edited it *The Cars That Air People*. We hear that it has done reasonably well.

How did you come to leave Helsinki?

It was in 1970 when Carl Artin was making *Alvin Karpis* and Rose. Nobody had decided how to go about marketing the film over seas, whether to go to Columbia or Warner, so they subsequently did for certain territories, or sell it independently. Helsinki had not produced anything for two years, and I decided that firstly I hadn't enough to do within the company, and secondly I could very well do for myself what I had been doing for them. So I decided to freelance and operate from Paris.

Is this because of your previous background in Paris, or do you enjoy life in the town?

I had never worked in film there but I like living in Paris. London has become very depressing these days and at that time I felt nothing was happening there in independent production. As a result, distributors had no reason to come to London to buy, and Paris was really a better centre for foreign distributors.

I started with no cash — I had no office and a secretary — but I was fortunate enough to have an arrangement with Helsinki for the first 12 months whereby I was a consultant for them, looking for European product for them. They also gave me certain films with foreign territories around. That *The Cars That Air People* was then given *The Fake*, the film Oscar Welles made for Janis in Germany.

The next Australian film you were involved in would have been "Phone of Hanging Rock"...

Yes, that happened a year ago before *Cable*. The McEneaney wanted me to handle the film, but as they were not the only investors, I had to meet the South Australian Film Corporation and the Australian Film Commission in the person of Allen Wardrop. We had several meetings and they screened the film for me. I just flipped over it and they decided to let me handle it.

When "Phone of Hanging Rock" first came out in Australia, I think it is fair to say that the initial response was that it might have some difficulty getting its fairly large budget back. Was that your response when you first saw it, and did you expect it would do as well in the West End, for example, as it had?

I was not surprised at all. I think the film has great potential worldwide in Europe, certainly it's a film that's easily understood and acceptable to the audience. I think *Phone* was the perfect film to launch the so-called new wave of Australian cinema in Europe. It's a film that could have been made anywhere. I don't think it is an Art House film, and it's certainly not playing Art House in London or Paris where it was released in substandard and dubbed versions.

I understand "Phone" has been taken off the market for U.S. Is there any reason a sale hasn't been made there yet?

Some of the major distributors I'd met it, but the U.S. is not a territory I was going to look after.

What territories don't you have on "Phone"?

I exclusively have Europe, including Britain. All the territories I have been asked to look after are now sold.

You have seen a fair slice of the new Australian film. Could you categorize some of the plus factors that Australian films have on the world market, and also draw out what on some of the negative factors?

The major plus factor would be our top production values. Everyone in Europe and the U.S. is amazed that *Cable* or *Phone* at *Hanging Rock* only cost around \$500,000. I think you have excellent industries here at all levels, especially lighting companies.

In France, *Phone of Hanging Rock* has been compared by a lot of people to *Barry Lyndon*, which I think is very high praise indeed.

You also have a lot of talent in your directors — people like Peter Weir, Fred Schepson, Donald Crombie and Ken Hamman. These are the plus factors. If I may voice one criticism, I think you need better scripts.

You don't feel there is anyone the problem of foreign audiences coping with the Australian accent or Australian mannerisms...

If you have a film like *Sunday, You For Army*, for instance, the dialogue can create problems of comprehension, as it did with *Cable*. But problems were not there in *Cable* or *Phone* or *Hanging Rock*.

"The Last Wave" is the first Australian film to be pre-sold in certain territories. To what extent has this pre-sale success been aided by the presence of Richard Chamberlain? Is it necessary for an Australian producer considering pre-sales to have some well-known name in the cast?

I think it can be a help, but it's not imperative. Richard Chamberlain probably helped the deal with United Artists. It had nothing to do with the pre-sale I made on the third deal accordingly, where we did not know who would play the lead. I pre-sold Germany and Scandinavia (including Sweden) partly on the quality of the script and Peter Weir's name. So, have a quality director before stars.

But for a pre-sale to an American major, is an American star necessary?

I think Richard Chamberlain is a recognizable name, but he is not a star. I don't think his name alone could have made a pre-sale to the U.S. It is an excellent name for the film and it will certainly make it possible to have a very good television sale in U.S. But it would not help the pre-sales.

Are there any dangers for Australian producers getting involved in pre-sales too heavily at this stage? For example, suppose "The Last Wave" turns out to be an incredible success, could there be a danger those territories have been sold off too cheaply?

It still depends on what you are looking for. If it is necessary for you to get out to some territories, I would say only set up as few as it needed to finance a film.

A pre-sale is a two edged sword, but if the film is not as good as you expect, then you are ahead. And that has happened in the past. I don't say that will be the case in *The Last Wave*. The market, I have seen are in the blockbuster class.

We have been talking about "The Last Wave" and haven't mentioned "Summerfield" which I understand you are also involved in...

I have a very good relationship with Pat Lovell, and I think the is quite happy with the idea I have made on *Phone*. We have been discussing *Break of Day* and *Summerfield*, and it is early days yet, but I am hoping to handle both.

Do you see any difficulties for yourself as a sales agent, or for your clients, if you become too closely associated in the eyes of world distributors as an agent of Australian film?

I don't see that is a problem. I have worked towards that end. I think there is a confidence in the talent of the directors here and I believe in continuity of relationships. It is not so much the product, it's the people. I would like to be involved in Peter War film as long as possible, and Ken Hamman, etc.

As far as distributors are concerned, I think this is working in my favor because I am now considered the authority on Australian film in Europe. They all come to me to find out about new Australian films they even talk about the ones I don't handle.

What are your views on the AFC and its profile overseas?

All I can judge is the AFC's impact in Canada last year, and that was excellent. I think it is currently being in putting Australia on the map. I think it's only by the AFC to win out on it. If they try the same approach again that they will need the product to follow the campaign.



PETER SYKES

Peter Sykes, born in Melbourne in 1939, has been living on and off in London since 1964, where he has gained a reputation as a leading horror film director. His latest film, "To the Devil... A Daughter", an Anglo-German co-production, was based on the Dennis Wheatley best-seller.

Sykes first came to international attention in 1971 with "Demons of the Mind", which was labelled 'Horror film of the Year' by the London-based *International Times*, and gained a place at the Cinema Fantastique Festival in Paris. During his years in London, Sykes directed a number of

thrillers and comedies, including "The Committee" (1968), "Venom" (1971) and "The House in Nightmare Park" (1973).

Sykes, who will return to Australia this year, plans to direct "Eddie and the Breakthrough", a film of ethnic and multi-national violence located in the opal fields of Cober Pedy. The film will be an Anglo-American-Australian venture with an international cast.

Peter Sykes was interviewed for *Cinema Papers*, at his home in Florence, by Basil Gilbert.

After seeing "Demons of the Mind", film critic *David Puff* described it as "courage and compelling", and said you were one of "the most promising young directors" to work for Hammer Films. How did you get started in this genre?

I have always been fascinated by German Expressionist cinema — F. W. Murnau is one of my favorite directors — and this may have influenced me. However, the chain of events that led to *Demons of the Mind* began with the Union feature documentary, *Walkabout* in Cornwall. I made for the BBC. It was about a colony of Australian natives living at Newquay on the Cornish coast and the wild parties they held. I offered it to the ABC following the Sydney Film Festival in 1967, but they said it was "not fit for public consumption".

Was this your first film in Britain?

Before *Walkabout* in Cornwall my experience in filmmaking had been limited to an 18-month training course with the BBC as a TV and film editor before that I worked with another Australian,

Donald Levy, a PhD in physics, who had turned to making documentaries; he now teaches film at the California Institute of Arts. I was very impressed with Levy's documentary *Time Is*, so I wrote to him and he invited me to join him as the producer of his first feature, *Hereticus*, an experimental film which set the genre in contemporary terms.

Walkabout in Cornwall was my first independent feature documentary. At the time I was working freelance, and the following year I was commissioned to make a number of documentaries for the British Overseas in 1968/69 in Montreal. The series was called *Britain Around the World*, and it led to me meeting Peter Brook of the Royal Shakespeare Company. Later he asked me to be executive producer of *Tell Me Lies*.

Was your job as an executive producer mainly an administrative task?

Working with Brook meant doing everything: staying up all night writing scripts with him, talking with writers and stars... it was both administrative and

creative. It was exhausting and incredibly stimulating because he has an insatiably active mind.

Tell Me Lies was based on his musical, "US", which was very controversial. It dealt with the lies perpetrated by both sides about the war

in Vietnam. In the film we took a single idea from the play — the suicide by hanging of an American Marine protester on the steps of the Pentagon — shot a version of it in front of the US embassy in London, and added further ideas.



Peter Sykes directing his servants in *Venom*



The hatch-back (front lower) after occupying the dying Clon Vespene in *The Commies*

country material including scenes from a rather wild party which we had set up in the London home of an American millionaire.

We arrived conservative British MPs alone, and they were questioned on their opinions on the Vietnam war by carefully placed actors and actresses from the Royal Shakespeare Company. There was plenty of champagne to liven things up.

Anyway, I managed to get Sidney Chormus and Ian Black. Power, courage to come along and when they arrived it was like phasing live hand-grenades among the guests.

The whole thing was most hectic and we caught the action with a number of cameras.

How did you get to direct your first feature, "The Commies"?

Walkabout in Cornwall had a particular appeal to an American communist living and teaching in London. Mike Smead, the son of the famous Hollywood legal family, Mike had written a massive little story, called *The Commies*, and he asked me to turn it into a film. Mike was really a frustrated filmmaker, and his legal background helped give the film a Kafkaesque quality.

The Commies is more totalitarian than realistic, something of a sociological fantasy. For

example, as the film opens, a young man is given a lift in a car, and when the car breaks down the owner looks under the bonnet, the young man disappears into the edge of the bonnet. Later the head is seen on again and the body is slumped back into life.

A democratic communist, not a legal judge, decides whether this is a crime or not. It was very polemical.

The film was greeted with both praise and abuse by the London critics, but R. D. Laing liked it. Ian Wilson, the lighting cameraman, had caught the mood instantly, and the first thing I knew I was offered a sample of episodes for the British Avengers series on television.

It was my parody of *High Noon*, called *Noon Doomsday*, which got me an offer to do *Venom*, a triple pot-boiler about sex and spiders which was shot largely on location in America. It features 19-year-old Czech actress, Nadia Averina, as a phobic young girl who believes that she is endowed with the power of a venomous spider and brings violent death to anyone she loves.

But the first victims were the spiders. We had a number of large red-eating tarantulas flown in from Louisiana, in the U.S. You have never seen anything so vicious in your life. If they were put in the same space together they would attack each other, they were killers.

We had dozens of them, each about the size of a tennis ball. In the scenes where they had to crawl across human flesh, we had layers of wax put on the skin of the actors and actresses concerned, for the spiders gave a fairly nasty bite. They were quite horrible, making a hissing noise just before they struck. So we had a man standing nearby with a long pole, so that if they were going to strike, he could knock them out of the way.

We also shot some interesting scenes using macrocinematography, showing how the spiders hid their selves.

It all sounds more like science-fiction than horror...

The spiders were part of dreams and fantasy sequences which form a focus of the girls' fears. For a setting we had the usual archaic-looking things such as mouldy lakes with shadowy banks deep in the Brecon forest, with the young girl cast in translucent vinyl trying to escape from her obsessions — running away and being caught up in spider webs...

Very venereal... In times of super-naturalism in the cinema...



The men in cages. In *Following* (Patrick Magee) lies in the lap of the controlling Paul Jones (left) and Kenneth J. Warren *Dreams of Me*



Christopher Lee in *Riders* second meeting to the Devil... A Daughter

Venus was certainly less realistic than recent films such as *The Texas Chainsaw Massacre*, but even that film has a high degree of realism in it. It is a very theatrical film, making use of well-established dramatic techniques. **Venus** is romantic in a more traditional and conventional way, but it is part of a solid film genre. Stylistically and visually it probably owes a debt to *Muriel*'s **Savree**.

Who wrote the screenplay for "Venus"?

When I was asked to join the project a script already existed, but I was not completely happy with it. The producers allowed me to rewrite it, but when they saw the number of changes I had introduced they said I had written a different film to the one for which they had received financial backing. However, I was allowed to make certain changes in the script and the film looked beautiful.

Hanser Jahnke saw **Venus**, liked it, and asked me to make a film for them called *Demons of the Mind*, based on the life of Mesmer. From whom the word "mesmerism" comes, I was given a fairly weak script, so I rewrote it after doing some research into Mesmer and his terrific techniques.

For instance, I went to the Weizener Institute in London, which had a medical museum, and there I discovered a fascinating device called a "scaphism." It is a kind of mechanical bench.

In Mesmer's time, people frequently used leeches in blood-letting to cure a wide range of physical and mental illnesses. The scaphism looks like a beautifully constructed mechanical box. You place it on your arm, crack a handle, press a button and seven razor-sharp blades come up from underneath and dig into the flesh. The reactions are tiny but deep and over each cut is placed a little glass cup which has been gently heated over a Bunsen burner. The patient then dries

blood up into the cup.

Mesmer would also hypnotize women while they were holding copper rods attached at ends of silver and so on. His methods were not acceptable to the medical profession in Vienna, so they ticked him out.

However, **Demons of the Mind** actually about a Mesmer-rogue, Dr. Falkenberg, who has Mesmer's great fear and showmanship. He tries to justify himself by applying these methods to an amercant, finally living in a remote part of Russia.

I understood the censor deleted a rape scene...

It was more that a simple girl took rape rape. The censor didn't like the violence where she was the fairly well mad and with on the girl's mouth to prevent her from crying out. We shot this in rather extreme close-up. It was very realistic.

Then there was a dream-sequence where the father, Baron Zorn, is being analyzed by Falkenberg and he talks about seeing this rather sexy girl masturbating with blood over her body. It was all shot through glass—very impressionistic.

Would you describe the general style of "Demons of the Mind" as Gothic?

I tried to film very realistically, but I also give the audience some choice in see their imagination. I believe I have a feeling for the Gothic image, that is, a kind of complex, subconscious images, a feeling for detail of dress, of mood of lighting, all with a slight element of exaggeration.

Was the film shot entirely in the studio?

We wanted a Russian castle, but rather than go to Russia, we looked in Britain and found a

castle which had been built in the early 1900s near Brighton by a rich German banker... an architectural "jelly." It was huge, and I was able to put the camera where I liked. The staircase was fabulous, the sort of thing you couldn't build in the studio.

However, I couldn't shoot everything there, so I uncovered the huge thick doors and I borrowed the window panes and took them from the house and used them in the set. I was very lucky in having a most brilliant British designer working with me, and I learnt a great deal from him.

Who was that?

Michael Stringer. He designed not only for appearances, but also given a really practical point of view. The set was perfectly designed for perspective and camera angles. It was a tremendous help. Arthur Grant did the lighting—lots the man Joseph Lacey speaks so highly of—and the result was a visually exciting film.

Did "Demons of the Mind" make money?

The critics thought it was good, but it didn't have the same impact on the public. It wasn't a recognizably horror subject: there was no Frankenstein in it. What is it supposed to be about," they asked, "artistic mad doctor?" It was also a little confused: it had a lot of violence in it, perhaps too violent for its time.

I believe "Demons of the Mind" was the biggest production Hammer Films had made at this time, what was the budget...

The budget was £250,000 (\$495,000). This was relatively expensive, but the film got encouraging reviews and received the Horror Film Award of the Year from International Times.

It also gained a place in Paris at the Cinema Pantheon Festival on the horror film section. It has become a cult film.

Where did you go from there?

Clive Exton, one of the top British writers for cinema and TV (he did *36 Riflemen* Flare for Richard Fleischer) came to me and said, "I've seen your *Demons of the Mind*. I'm producing my first film called *The House in Nightmare Park* with Ray Milland and Frankie Howard, how do you feel like doing it instead?"

The film was to be a thriller-comedy... an American-created genre that Hollywood found to be a commercial smash-hit. A fantasy is placed among straight people, and well, the twist never. They look intense at him ("Who is this cut?") and the situation that they are against and strange, not

at all like him. This is true, but, not more slapstick blood in a few horror or thriller elements in this contrast and you have an exciting thriller-comedy.

For you, this was something old and something new?

That's right. I had already learnt to handle the thriller aspect, but with this type of comedy both Frankie Howard and I were on the ground. He was used to playing stand-up comic roles in the *Clay-Clay* type, and now he had Ray Milland and some very good supports—Kenneth Griffith, Hugh Burdon, Rosita Crutchley—was a terrific cast.

Frankie Howard had a character role playing a broken-down, middle-aged trader of the type, and this was quite different to stand-up comedy. He had to become accustomed to doing a number of takes, sometimes eight or more, instead of a simple "one-take" boss of his comedian acting.

For Ray Milland and the others this was familiar territory.

What about yourself?

I have always loved comedy, and I have always of mine said to Howard Hawks had demonstrated that one could make both screwball comedies and tough gangster films. It was much for comic wide Billy Wilder who made films as diverse as *Some Like It Hot* and *Sunset Boulevard*.

I wanted to work in comedy, so I went back and studied all the old silent films in this thriller-comedy genre and learnt a great deal.

How important was the story in "The House in Nightmare Park"?

It is a typical thriller-comedy, the story is relatively unimportant. The one was an inheritance story. The setting is a big, dark, Gothic house with a convoluted landscaping in among rather sophisticated people. Once they discover how he is due for a large inheritance, they plot and scheme to get it.

The whole genre is really a number of set scenes to shift and shift the audience, and to mystify. Who is the killer? Who will the next victim be? That sounds like mystery, but it has the edge of wit.

It was some the registered British family from John put on a play for the evening's entertainment. They all dress up like polycrystalline or waxes and do a macabre little dance where they all drop like puppets. Frankie Howard is playing the piano, and he says, "Oh, my God! What do they do for an encore?" Then a woman screams and one of them is found with a dagger in the back. There are also some rather chilling twists in it, and usually it worked very well.

Continued on P. 93



Peter Inkes (with script) directing Frankie Howard in the thriller-comedy *The House in Nightmare Park*.

News Theatre Shoots Own Local Newsreel

From J. HANNAH in PERTH
PERTH. Maudie Poplar features in the new Maytag Newsreel in Perth is the "Australian News" which appears each week, with photography by Leith Goodall.

Early in 1931, when the first newsreel was shown in Perth, it was a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair.

For the past 30 years, the newsreel has been a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair.

Leith Goodall, the newsreel's photographer, has been a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair.

At a Maytag party held by Cyril Maudie (Maudie Poplar), the newsreel's photographer, Leith Goodall, the newsreel's photographer, has been a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair. It was a 15-minute affair, and it was a 15-minute affair.



LEITH GOODALL

WESTRALIAN NEWS

A postscript
to Ray Edmondson's "The Last Newsreel"
Barry King

For more than 45 years, Cinesound and Movietone were synonymous with newsreels in Australia. In common with most other newsreels, they were produced as entertainment. But from 1931, until television made their closing inevitable, they provided a valuable record of Australian history.

In the 1920s, the *Australian Gazette*, *Paramount Animated Gazette* and *Foxes Animated Gazette* were among the major Australian newsreels. By 1927, Paramount had reached its 500th issue, and Australian was then its 800th. Twentieth Century-Fox also filmed some Australian news items, but generally relied on its own overseas newsreels.

Less significant as witnesses, but perhaps just as important to the audience, were the numerous local newsreels such as the *Express Gazette*, the *William Weekly News*, *Speers' Gazette* and the *Topical Budget* which implicitly reflected urban life of the twenties and earlier.

Ray Edmondson, in a tribute to Cinesound and Movietone (*Cinema Forum*, March/April 1976), told only two and *Australian* survived the transition to sound — *First in Movietone News* and *Australian* in the Cinesound News.

The *Hamid Newsreel*, which began in 1931, might have been viable, but it was absorbed by Cinesound the following year.

Most of Movietone's and Cinesound's material has been preserved, though not always in complete form: but of the thousands of reels of news film made before the 1930s, only a few remain. None of this material has vanished, no doubt a victim of the noise prevalent in the theatres that if a film didn't have a soundtrack down the edge, it was worthless.

At the height of the Depression, major productions such as *Paramount* and *Foxes* probably made a considered judgement not to enter the sound news field, but for the local situation, the reason was much more force. Produced on a shoestring, often a one-reel operation, or allied to a small photographic studio, they had neither the resources to launch into sound, nor wide enough distribution to make

it economically viable.

It was of the more surprising, then, to find, as reported by Ray Edmondson, that "Around 1945, a newcomer even briefly joined the field, the Perth-based *Westralian News*, which was aimed at local audiences who were not using much of themselves in the Sydney produced *Topical Budget*. Though of good quality, the reel lacked the necessary basic and production resources necessary for survival (sound recording and printing had to be done each week in Melbourne) and a quietly founded before its first birthday."

In fact, the year was 1947, and local audiences were certainly not seeing much of their share in either of the national newsreels. But this was not the reason for the newcomer's curdling. It was a rather more interesting story than that, and, although an economic base was again, it suffered from the most serious disadvantage that it was an independent venture and lacked the connections with distributors and exhibitors necessary to get it into the theatres.

In its brief history in 1951-52, the Melbourne-based *Hamid Newsreel* tried to set up a much broader base, and contents lists in the records of the National Library show that it covered about as many events in WA as Cinesound did in its first 10 years. In WA, the reel was called *The Western Mail Newsreel*, in association with a local paper which at 10¢ published, though its agent has since changed to *The Co-operative*. It appears that nobody there today remembers *The Western Mail Newsreel*.

In early 1947, a large basement restaurant in central Perth was being converted into the Maytag Newsreel Theatre — the first new theatre and "newsreel theatre" to be opened in Perth since the pre-war years. Newsreel theatres were operating in eastern states even at the time, showing a 60-70 minute program on a continuous basis, consisting of newsreels, cartoons, cartoons and other short films available in the distributors' offices. Surprisingly, they were good money against drawing an audience from visitors to the city.

Cinesound and Movietone had their headquarters in Sydney, and from their coverage, one could get the impression that from 1931 to 1975, most Australian news happened in NSW and to some extent in Victoria. Perhaps most of the noteworthy events did occur in these two states. Certainly the bulk of the audience was there, but it hardly resulted in a balanced view of events in Australia.

For example, the contents lists of the two newsreels for the 1930s show that Cinesound maintained its coverage of events in WA almost entirely to the arrival of the Port of Fremantle of personalities from overseas, while Movietone covered smaller events and a few additional news and magazine items each year. On one occasion, in 1936, Movietone took that sound equipment to Perth, while Cinesound never ventured closer than the district with theirs.

The promoter of the Perth venture, Joel Moss, found that overseas newsreels were available to the theatre, but the local trade had closed ranks against him, and they would not supply either *Cinesound Review* or *Australian Movietone News*. Moss and his supporters were pessimistic about the prospects of their new venture without an *Australian* newsreel, and they decided that a newsreel would have to be produced in Perth. This was not the first one that an exhibitor had wanted since a film production venture to secure himself of films for his own theatre, and it wouldn't be the last.

A new company was set up — Southern Cross Newsreels Pty Ltd, later changed to Southern Cross Film Pty Ltd. Moss and Perth accountant John Macaulay were among the founder directors, and Macaulay's partner, Bill Duff, was company secretary. Almost all the capital was raised locally. As producers and cameramen, they engaged Leith Goodall, who had been with *Hamid* for 30 years, and was asked about their chief production. For four years during the thirties, he had been *Fox Movietone's* freelance cameraman in WA. He agreed to work full time on the newsreel produced by Southern Cross.

There were no film processing or sound

WESTRALIAN NEWS



Camerasman:
LEITH GOODALL

PRODUCED BY SOUTHERN CROSS NEWSREELS LTD.

recording facilities in Perth in 1947 and Goodall went to Melbourne to make arrangements with Ray Deaver of Henschels film for the lab work, editing and sound recording. Henschels was a long established production house, and had provided the base for the *Herald Newsreel* in 1931 and 1932.

The theatre could not be completed in time and more like one newsreel item was prepared and filmed prematurely. But it was ready by the second week of March. The first screening at the Mayfair Theatre was to an invited audience on March 10, and the doors were opened to the public the next day. This program included the first issue of *Westralian News*.

From then until production ceased a new issue appeared each Friday. Usually, each issue consisted of three acts, but the issue of September 5 was devoted to a single event — the centenary of former WA statesman and explorer Lord Forrest.

Considering the staff, equipment and other resources available to their competitors *Cinequest* and *Movietone*, it was no small achievement for a local company with one station and one employee to turn out a weekly newsreel which effectively filled the niche at the Mayfair.

To West Australians it was apparently just another newsreel, and although *Five Weekly* referred to it as a "popular attraction" at the Mayfair, and the evening daily commented favourably on its quality, it didn't attract much attention.

Film Weekly described the weekly routine of production of *Westralian News*: "Every Thursday night the operative is sent with the script to Sydney, where it is processed and sound recorded. It is returned by air and screened the following Thursday."

It was sent to Henschels in Melbourne not Sydney, and was issued each Friday. When shooting material, Goodall made notes which were sent with the unprocessed film to Henschels. He didn't attempt to write the complete commentary for them, but gave

valuable information, and made suggestions on how the film might be edited. Arrivals for the notes was also done by Henschels. The commentary was recorded by Melbourne radio announcer Lewis Bonner.

With the filming and production done by one man with one camera, and the editing, wrangling of commentary and sound recording done 1000 or (2000 miles) away, it was a big achievement by Goodall and those at Henschels that 35 weekly issues were produced on schedule. If it didn't immediately reach the standard of *Cinequest* and *Movietone*, *Westralian News* could surely be excused. Not the least of its difficulties was a poverty of newsworthy events. Perhaps after all, the news really did come in Sydney and Melbourne.

Westralian News were of no account, but conventionally covered local sporting events, visiting celebrities, conferences etc., and the occasional magazine items which were the staple diet of the newsreels. The issue of July 19 included:

The Drawing of a Lottery, Cyril Rance at Mayfield, and "Cigarette Paper Manufacture"; but the next issue on July 25 offered more topical items: "Field Marshal Montgomery Visits Perth", "Country Week Hockey", and a magazine item "Scenes at the Zoo".

The time lag between the events filmed and appearing on the screen ought to have been a serious disadvantage in comparison with the national newsreels. But in 1947, the latter was released in Perth a week after their appearance in the east, so *Westralian News* was little, if at all, behind them.

Production costs were around £60 per week and in spite of earlier expectations that it would be distributed throughout the state, the only regular screening was at the Mayfair, involving a total of £100 per week. (Money was money enough not to vex the Mayfair too deeply.) It should have been a great success in WA, but perhaps the same closed ranks of the trade that denied the Mayfair the national newsreels in this beginning also discouraged the exhibition of *Westralian News* in other theatres.

In 1947, coverage of WA events by *Cinequest* and *Movietone* was just as sparse as in the thirties, and it must have been a unique experience to WA people to see themselves on the screen as they had not done since 20 years earlier and were not to see again until the closing of television 12 years later.

By October 1947, it was clear that *Southern Cross Films* had no way of bridging the gap between the £80 production cost and the £10 rental income. Successful as the account had been in the limited context of the Mayfair, they couldn't continue to carry that sort of loss. When the distribution offered to make *Cinequest* *Review* available, it was decided to cease production of *Westralian News*.

Issue No 35 appeared on October 31, and on November 5, the Mayfair screened *Cinequest's* Melbourne Cup Special. By November 7, *Westralian News* had faded away, the last independent newsreel to disappear from the Australian scene. No mention of its passing appeared in the local press or on the screen.

Southern Cross Films stayed in business another four years and in that time made 13 documentaries for government and private sponsors. In 1952 the company ceased production. Leith Goodall joined the WA Education Department's film unit, continuing his career as a cameraman and his research. The company had been nearly 20 years before its rise, and if it had survived until television began in WA, it would most likely still be in business today.

Surviving negatives and prints of *Westralian News* are preserved in the National Film Collection, Canberra, and in the WA State Film Archive. *Home viewing prints* are available for study at both centres. ■

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Bernardo
Bertolucci



"It's an example of the internal contradiction of capitalism," Bernardo Bertolucci said when someone remarked that his film "Novecento" (1990), which exalts socialism, was made partly with American money.

The contradictions have not runed since the film's completion. They now concern its quality and length. The film had a mixed critical reception in Italy: its lyrical recreation of peasant life in the early years of the century was praised, but even many who lauded Part 1 found Part 2 of the 5-hour 10 minutes film boringly didactic. The novelist, Natalia Ginzburg, for instance, criticized the film in a lengthy article in the leading Italian daily "Il Corriere della Sera".

In April 1977, Bertolucci was still arguing with his producer Alberto Grimaldi over the film's English language version. Grimaldi has prepared a 3-hour 15 minute version for Paramount. Bertolucci claims this "clandestine version" is an "infringement of his rights and an ideological censorship". Grimaldi replies that the contract foresees a 3-hour 15 minutes film, and this length enables the film's point to be made with more force. Bertolucci has a contract for five more films with Grimaldi. He will not make them, he says, unless there is a satisfactory outcome to the "Novecento" argument.

The following interview, conducted in English by Desmond O'Grady, was recorded with Bertolucci while he was completing "Novecento".



The Secret Agent (Donald Sutherland) being held up by prison guards in *Libano* (May-April 25, 1975 *Newsweek*)

For a director who is still only 34, you have had remarkable success both artistic and commercial...

For you 34 means I am young. But for me I am very old because I started at 21. I have been making films for 13 years. A different point of view on my age changes the question.

Has success changed you?

I don't think so, because what does the success of a film mean? It means you have a chance to do what you want in future. That's the important thing. All the rest is mythology or illusion. But a director must be faithful to himself; that's important. I don't think my work has changed.

What do you do when you are not working on a film?

I am like a seagull. I think I am living only when I am shooting.

What's the longest period you've had between films?

Four years, between *Prima della Rivoluzione* and *Partener*. It was very hard, very difficult. I found it impossible to find the money for the film. I wanted to do. During this period I wrote three scripts. I couldn't realize. I was working in a way, though.

Your father is a poet and film critic. You were first known as a poet. Why did you choose filmmaking rather than literature?

Like every boy, I used to imitate my father. I began to write writing poetry and wrote till 22. And I published a book, but when I started to make films I stopped writing poetry. It was impossible to do both things. The poetry was some kind of rebellion. It was in the family; my father was a poet, and I used to read

it with him on his first film, because he was discovering cinema, discovering his cinematic language. For example, when he made it close-up it was like the first close-up in film history. When he made dolly track, it was like the first because he came from literature, he was very innocent on the level of cinema language. So it was a very strong experience with him.

I then made my first film at 21, *La Commemazione*. The story came from a short novel by Pasolini.

You once said Pasolini and Fitzgerald were decisive in your choice of cinema. In what way?



Delinquenza, banda and terrorism (Bertolucci) on the set of *Newsweek*

poetry when I started to read. It was something in the house, you could feel it in the air. Cinema was much more something that I discovered. I was searching for a language, a cinematic language, so I stopped writing poetry. It was like a sort of liberation.

What was the decisive influence on you in this choice?

My father was a film critic, so very often I went to theatres to see films. When I was 20 a friend, Pier Paolo Pasolini, made his first film, *Accattone*; he asked me to be his assistant.

It was an important experience to

Did I say that? ... (Laughs) I don't remember.

Do you try and match cinematic rhythms with prose rhythms when you are transposing some work of literature into film?

At the beginning, the poetry experience was very important. When I made the first film, I made sure to use the same experience in the poetry for film language. Now I don't want to use the literary experience for the cinema. I think the cinema is closer to music than to literature, or closer to poetry than to theatre.

You made a film of 'The Conformist'. Is what was, do you expect the rhythm of Pasolini's novel, and how far did you feel free to change it?

I told Pasolini immediately we began shooting. The *Conformist* was I wanted to do with the story and the characters, because I didn't want to make a sort of illustration of the book. It's not simple when you take a literary work, because you really have to invent again the



Rigg (Lara) Bertolucci (her husband) with in that of several of the films (Bertolucci)

reason the interior sense, of the book. And I think for example *The Conformist* the film is different from the novel. But at the same time, it's faithful.

When you have chosen a novel such as 'The Conformist' what do you find the most useful element? Was it been a character, a rhythm or images?

Sometimes you may make a film and be interested in something which does not appear in the reason for the film. For example, in *The Conformist* it was my first love for the cinema of the end of the twenties. A lot of critics and journalists asked me: I was born in 1941, how could I measure the atmosphere of 1933 and 1938? They said it was normal.

I think the cinema is a collective memory. So all the films made of this period (I must say films I liked), I used in my experience, my memory. At the same time, when you make historical films like *The Conformist* you speak about the past, but you are also speaking about the present. It was important for me to describe this character of *The Conformist* like a modern character, like someone who you can see today. That's important, because I also think you have only one verb in the cinema, it is the present, even when you are shooting the past. It is always the present for the audience.

What do you see as the differences of language in cinema and literature?

That is a strange question for literature. Perhaps all moments are


 A scene from *The Conformist*. Bertolucci's "re-invention" of Mussolini's secret

strange, but this is particularly so. I look around and in what happens to me it seems books are disappearing or, at least, books in a home have a different meaning from what they once had. There has been a change, that is, in the relations between people and literary language.

I believe it depends to a large degree on a kind of bombastness we've had in the past 10 to 15 years, a bombastness from neo-capitalism, consumerism and so on. There has been a kind of violence against all of us, particularly against local cultures — popular culture. The face of the world has changed. Cinema is a language which repeats always the present, there are so many examples — nothing is so tied to the present, nothing gives you so much the feel of "We in France as Renzo's *La Règle du Jeu*" or of '42 as Italy as Visconti's *Ossessione*. I see it as a great archive in which the possibility of this moment is recorded.

The most painful thing is to see how popular culture is in danger of being suffocated. What can literary language, which has existed for a thousand years, do against this? Nothing. In fact, if we look around in the past few years, the past few months perhaps, we can see that literary language is inadequate in handling this problem.

Cinema survives because of its great capacity to absorb and change reality. It is not more chance that cinema was reinvented in this century. For example, *Newsweek* is

not just the story of two men — one a firm proprietor and the other a firm laborer — throughout the century. Above all, it is the story of Italian culture which so far has managed to resist the pressure from consumerism, neo-capitalism — all because of its links with socialism.

At the beginning of this long, confused explanation I wanted to say — without comparing in the narrowly qualified terms of consumerism and literary language — that there is an objective responsibility, I believe, for how sure in the present moment to give any picture of what is happening. Cinema manages to do this perhaps because it's a hybrid language in which you get music, images and everything mixed up, which succeeds in conveying the feeling of the period.

I have just finished 11 months working on *Newsweek*. And, caring out of that experience, in which I was cut off from everything, looking around at the other arts, I feel looking at a battlefield after the battle has been lost. Music is down some deep well from which you hear cries coming every now and again, painting is languishing on the canvas, literature is dying, if not already dead. I feel filmmakers are privileged in this moment because of cinema's hybrid nature, which is made of all other arts and controls all other arts.

Before shooting, do you have it all plotted — the gestures, the actions...?

I change a lot of my script when I am shooting. If I don't want to illustrate a novel, I also don't want to illustrate a story. So the script is something I don't repeat while I am shooting. I go ahead on the memory of the script, changing lots of things.

The moment I am shooting is important — the space where I am shooting, the feeling of the people who are in front of the camera, and also the feeling of the people who are at the back. It matters, I want to be very open. If there is a detail that you have not foreseen, you mark up the cloud passing in front of the sun. The lights changing, but if you can capture this change of light in the film it's very important because for me *Thouart (Giovanni)* is the most important thing in making *Il Fen*.


The Conformist — a film inspired by Bertolucci's love of the director Visconti

Renzo once told me: "You must always leave a door open on a set because you don't know, someone can come inside. Something can happen. You must be ready. Design."

Do you aim at stylistic unity in your films? And, if you do, do you think you have achieved it?

I don't know if there is a stylistic unity. I know that there is stylistic proposition, but also the style can be changed by chance. And if you have a poetic style in mind, something may happen which can change everything. You must be ready because I think every time that is very attractive is a sort of doing anything. Every film should be always unique.

You must find a sort of direct relationship with things. I want to capture the action, the aim and the

vision, I choose them for strange reasons, because I feel something when I meet them. Maybe something they don't know, but something which is inside them. I can choose an actor in 10 seconds.

Have you ever made a mistake?

Oh [laughs] maybe always! It's something very subjective. When I began to make films I used to think a lot about the language. But all the programs was a sort of censorship at that of reality. I am trying to forget about a program now. Maybe I am more safe now.

And plan too...

Yes, I live myself.

What is your next project? Are you going to film Dashiell Hammett's novel *Red Harvest* as you and you would?

I don't have to do it. Maybe I am too weak in front of what is happening, besides, there are a lot of films about the themes in the U.S., about the purifiers, and I am bored by them. I want to make a film about this moment in this country.

How far have you advanced?

How far can you go when you have 170,000 meters of film in the editing room? I have some ideas, but *Newsweek* is not finished, that's the problem.

What would you like to achieve as a filmmaker?

I would like to interact with a testimony. A filmmaker is a filmmaker. When I was shooting *Last Tango in Paris* it was very different from when I was shooting *Newsweek*. I am used to answer a movie (or books and discs) with every film, and the reason I make them is that they are born and die too. Ultimately there is a different reason each time for making a film.

Have you an overriding passion?

Yes, to materialize my dream. It's a beautiful — or — joke.

BERTOLUCCI FILMOGRAPHY

- 1961 *La Gattopardo* (The Great Leopard)
- 1964 *Primo della Divisione* (First of the Division)
- 1965 *La Vie del Poeta* — three part documentary
- 1966 *Il Conformista* — documentary partially directed by Bertolucci
- 1967 *Vaghi* (We — in Five Different Cities)
- 1968 *Il Sorriso*
- 1970 *La Strada del Rapin* (The Spider's Struggle)
- 1971 *Il Conformista*
- 1972 *Il Fantasma di Milano* — documentary
- 1973 *Il Conformista*
- 1974 *Il Conformista*



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CONTRIBUTORS INDEX



ALICE (1992)

Concept design by the Bristol and McDonald Studios

Illustration by John G. 1

Animation design by John G. 1

Storyboard by John G. 1

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INDEX KEY

1. Film stills appear in bold type
2. The following appear in index items (where appropriate):
 - a — artist
 - b — book
 - c — character
 - d — director
 - e — editor
 - f — film
 - g — graphic
 - h — headline
 - i — interview
 - j — journal
 - k — key
 - l — letter
 - m — music
 - n — name
 - o — other
 - p — production
 - q — quote
 - r — review
 - s — sketch
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 - u — unit
 - v — video
 - w — work
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Robin Copping, Director of Photography on 'Eliza Fraser,' talks about Eastman color film.

"It was Eastman 5247 Color Negative all the way through. . . . We were dealing with the 1830 period and it had to look totally genuine, so we were using lots of lamps, fires, moonlight and lanterns. Overall, we were trying very hard to get the actual light that would have existed at that time. This is where the combination of very modern lenses and the new 5247 really paid off. We were able to work to very very low light levels, in fact lower than I've ever worked at before. If I hadn't pre-tested for this particular technique, I don't think I would have believed what sort of sensitivity the film stock had."

"We carried out fairly extensive tests for about a week or ten days before we actually started shooting, and we found that the sensitivity of the emulsion to this kind of lighting was quite remarkable, so we used it throughout the film. Overall, I would say that it was the most difficult thing I have had to photograph. I'm very happy with the end result."

Eastman 5247 Color Negative— a remarkably sensitive film.



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Box-Office Grosses*

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* By placing your security file, you will effectively prevent all foreign firms abroad during the period under your jurisdiction.

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THE MEASURE OF COLORFILM'S COMPETENCE

The Age of Consent

Squeeze a Flower

Don Quixote

The Cars That Ate Paris

The Hands of Cormack Joyce

Night of Fear

Colour Me Dead

That Lady From Peking

Sidecar Racers

Inn of the Damned

The Man From Hong Kong

Willy Willy

Promised Woman

Rolling Home

The True Story of Eskimo Nell

Scobie Malone

The Removalists

Let the Balloon Go

The Great McCarthy

Picnic at Hanging Rock

Caddie

Mad Dog Morgan

Oz

The Trespassers

Deathcheaters

The FJ Holden

Summer of Secrets

Break of Day

Eliza Fraser

Don's Party

The Devil's Playground

Raw Deal

The Picture Show Man

Pure S

Highway One

Between Wars

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PRODUCTION REPORT 1

IN SEARCH OF ANNA



"The basic story is of a character named Tony who comes out of prison and confronts the people from his past who have, more or less, been negative influences on his life till then. The second story is about him hitch-hiking to Sydney to find Anna, who represents the positive values of the past. As he hitch-hikes to Sydney he gets picked up by Sam, a woman in an 1939 Buick. They fall in love; Sam leaves the guy she is living with and they head off to Queensland to find Anna. But Anna becomes something else and the need to find her gets less important.

"It's a story about coming to terms with one's past and then with the present, accepting the here and now and moving into the future with a positive attitude towards life."



ESBEN STORM

PRODUCER / DIRECTOR

In an interview you did at the time of "27A," *"In Search of Anna"* you mentioned as a pilot for a television series...

Yes, I had an idea for a television series about a young guy who leaves home in search of Anna. Each week would find him in a different place and the hope was that he was getting closer to finding Anna who was then, and still is, symbolic of the woman one dreams about. Just as the partner in one's first relationship is idealized in new and becomes something more of...

Anyway, we were just about to shoot the pilot when Hayden* and I suddenly felt we didn't have enough from the script. Perhaps, the story was not ready to be told at this stage.

You had the finance already arranged?

We were financing it ourselves — we had just won a \$5000 award for 27A.

Why did you decide to shoot the film on the road, all the way from Melbourne to Surfers Paradise, when I imagine you could have chosen and shot it within 100 km radius of Sydney?

We could have done that and just had a second and that same wide shots of the car. But it seemed to me that if we could do it on the road, then there would be a lot of advantages. The whole film was shot in sequence and there was a strong feeling of traveling. We would shoot one scene in the car, then drive 50 km to do another. So, day by day people got to know each other, just like the two main characters got to know each other in the film. The hope was that this sort of rhythm of shooting would have an effect on the overall result.

Do you like to shoot in sequence within a scene as well?

Yes, we appeared to do that a lot. It adds much to the overall result — especially to the performances. With someone like Richard Moor, for whom that was the first scene out as a lead actor, we shot the first scene of the film first. I kept him separate from the whole crew on the first day and when he walked out of his first scene the whole crew confronting him, and this had a lot

"In Search of Anna" is Esben Storm's second feature as a director, and follows "27A" made in 1973. It was shot in seven weeks, on the road from Melbourne to Surfers Paradise, with a crew of 20. "In Search of Anna", which is now in the editing stage, represents for Esben Storm "a film which tells people how good it is to be alive. A realistic film about coming to terms with one's past and present, it is a rejection of the negativity of my generation".

The following interview was conducted by Gordon Glenn and Scott Murray at the offices of Smart Street Films, Sydney.



Esben Storm (producer/director) and Michael Eddis (cinematographer) on the set.

of effect on how he acted in the scene. After all, Tony is coming out after six years in prison and it must be quite a shock.

The argument against shooting in sequence is that while the early material is generally the weakest, it is still what the audience sees first...

We have a structure whereby the two weeks shooting in Melbourne and the five weeks shooting on the road are of two virtually separate stories. The first scene in the film is Tony on the highway, the second is him coming out of prison, the third he is on the highway, the fourth he is back in Melbourne, and so on.

It is two weeks out of his life, but we have taken the first week and the second week concurrently, so we go Monday, Monday, Tuesday, Tuesday, Wednesday, Wednesday, and so on. Both scenes then climax at the end and both characters relate to him coming to terms with the past.

By having this concentric structure we were able to throw in a lot of scenes, because the audience gradually gets information which

makes them think that Tony is actually looking for Anna, but is on the run after having killed Jerry. It is not till later in the film, when there is a final confrontation between Tony and Jerry, do you realize what happened?

This tension also refers to the theme of the film: that of being lost between the past and the present.

Do the characters change much because of the road aspect of the film?

They clings through being together, being alone and always moving. Sam is the spirit of the present, taking him strong, heading him about love and women and life.

Are there many scenes of the car travelling?

Yes. We used basic equipment like a tripod mount. Scott McDonald, the grip on the film, had just done F.A. Hudson and was very so that with that sort of shooting though we did quite a lot more than was in F.A. We also had a

tracking vehicle with an A-frame and a three-metre crane on the back. If we were on the long frame, for instance, we could sit in front of the car's nose, go down to the wheels, then climb up as they start their descent.

If we were on the short A-frame we could be sort of sitting on top of the bonnet, swinging around as they steered along. That crane proved to be really effective. Sometimes we just ran in loose and had the truck come towards us as we sat out over the freeway. We would then go up, look through the van-cool and finally let it go away again.

We also did a few shots where Mike* was strapped to the side of the car, he would swing right down next to the road, bring the camera up over the bonnet and then into a two-shot or single on the side. This worked brilliantly, it was a really fluid movement.

What are you doing for sound in these scenes?

We have to post-synch all the car interiors as the truck was not as quiet as it was in 1970. There was a lot of rattle and noise, so we decided to post-synch in the studio. We are doing that here at Smart Street, and I am excited by the prospect of post-synching. I think we will get a very good soundtrack.

You like the effect of post-synching...

Yes, I used to be totally into 100 per cent location sound, but I have gone right off that now.

Was that because of the problems on location?

No, it was because of the final product. When you lay the tracks you have to get in a bad level of sound to cover the big angles and cuts. You don't have complete control over your track and I don't like that basic level. I prefer to have a completely silent track into which you put only what you want. The secret to me the best way to control what people hear.

Is there music in the film?

Alan Silwell who plays a Celtic harp was not here recently, and he recorded a lot of music for the film. We put him in a studio and he gave us an hour of music. I like all the sequences that were to have music.

* Hayden Kerrison, owner of Smart Street Films with Esben.

* Mike Eddis, director of photography.



On Judy Morris...

We had a lot of difficulty finding Sam. I talked to every screen I could think of and searched Brisbane, Sydney and Melbourne. In all, I interviewed over 100 actresses and screened about 30 of them.

Then I at last considered Judy Morris because I had an image of her, which I later found out to be incorrect, that related to things like *Between Wars* and *Lolita*. I

had always found her too soft and, therefore, didn't feel she would be right for the part.

Then, I went to Crawford's in Melbourne to look at another film where someone suggested I contact Judy. After I talked to her, I realized she had the strength that none of the other actresses had, a was like she sat down and she didn't have to tell me she was equal or anything like that — she just assumed that she was. I asked her if she would do a screen test and she said "no," because she thought she would be backed around. I thought that was fantastic — that she could say "no".

Eventually, I had two or three girls, and Judy was one of them. I asked her again if she would do a screen test and this time she agreed. I had another girl come as well and I showed the tests to a lot of people. Their reaction to Judy was fantastic. They asked her if she would do the film, and she said she would.

During shooting she constantly amazed me by the number of times

she stretched herself beyond what I had expected of her. Judy is a very strong woman — very willing and able to pull things out of herself and express what she needs. I think she is a person who is worthy of a lot of respect.



On Richard Mole...

I first met Richard Mole when I was in *Pink Australia*, where we were production assistants. And over the next few years, we got to

know each other quite well.

Richard was at the National Institute of Dramatic Arts but had decided he did not like that kind of learning process. He gave it away after a year and got into acting. I knew he wanted to get back into acting, but did not want to go through the normal channels. So when we made *ETA*, I wrote him the small part of the junkie at the asylum.

Richard carried the role off really well and the reaction to him, especially from women, was very interesting. I enjoyed working with him and I thought he had a lot of potential. He has a certain presence.

So, two and a half years ago when we were doing the pilot of *In Search of Anna*, I wrote the lead for him. In the intervening period Richard and I developed the script together. Richard acting as my script editor.

I wrote *In Search of Anna* always with Richard in mind. I knew he could do it, and that he would be very good.

and we engineered what sort of feeling we wanted. He was told that — the music gives the film a whole new feeling.

Why did you decide to produce the film yourself?

Originally I approached Natalie Miller and asked her if she would produce it for me, but she didn't want to. Then I talked to Cecil Healey who said, "It's not really, it is not such a big deal." I have a lot of respect for what he (he/she) said so I tried it.

Eventually I talked Natalie into becoming an associate producer so I felt I needed someone else's name on the whole deal to give it a little more legitimacy. I then put a submission to the Australian Film Commission asking for half the budget, as well as a submission to the Victorian Film Commission for \$40,000, which we later increased to \$50,000. At the same time I approached private investors in Melbourne, Sydney and Brisbane and got letters of intention from them. Then before the AFC met, I told them "I have half the budget, will you give me the other half?"

So, it was up to the AFC. I didn't use the AFC to lever the others, I used the others to lever the AFC — and it worked. And in about two months we had the money.

Did you have any specific reasons for approaching the AFC this way?

I hadn't approached the AFC for any sort of development money and I didn't talk to anyone until I was able to present a whole package. I wanted to be judged on the script without any preconceptions on their

part. I also felt that because I hadn't produced anything before they might think I wouldn't be able to get my deal together with the private investors. If I could prove to them before they met that I could get private money, then they would think I was okay.

What was the budget at that time?

We wrote in \$231,000, but it looks as if it will go over about \$40,000. That was mostly because after I had raised the money there

was the big destination. Kodak went up, so did many other things. Consequently, a lot of my contingency fund of 13 per cent was shaved up before we shot a first film.

How did you feel making the film on a tight budget?

I believe you can make a really good contemporary film set on one location with very generous shooting ratio for about \$300,000, \$230,000.



Richard Mole and Judy Morris during the pretty scene at Brisbane

for a road movie was very tight. I also budgeted for a swing to use rain, but ended up shooting in to too — which is comfortable for me and I think I think I would go far less in the future.

Was this figure the minimum needed to make the film or because you felt it represented a possible return in film time?

If the rule of thumb is that you have to earn four times as much as you budget to break even, it seemed to me that the cheaper the film, the better. But also, if the film was gassy and accessible, with a down-to-earth approach and no fancy bits, I felt it could take \$10 million at the box-office and break even. It seemed to me a financially good proposition, and the investors obviously thought so, too.

You obviously have a very strong commitment to your film...

My commitment is total. I will do anything I can to assist the film in becoming as good as I hope it will be.

Also, I have only devoted three days I have managed or been a party to managing, and only four scripts I have written. So I can't say how it might be different if I dedicated a film for someone else, written by someone else.

But if you decide to write, produce and direct a film, you know that it is going to be two or three years out of your life. And if you are going to spend the summer of love, which is the use of doing it if you are not really committed to it.

There are a lot of people for whom the aim of the whole thing is to make a film. But the one should be

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John Daniell where it starts...

John Daniell who has spent a lifetime in the film industry came to the Commission following 9 years with Ajac/APA during which time he served for 2 years as President of the Film Producers Association of Australia.

“I suppose the first thing to sort out is the difference between Lachie Shaw's Creative Development Branch and the Project Branch in the Commission. Basically Lachie's branch handles grant situations whereas we look at investment or loan proposals in the commercially viable script development and production areas.”

“There are several aspects to our work but it's reasonable to think that script development is where it all starts. The Project branch consults a pool of outside assessors as well as circulating these projects within the Commission. The assessors are drawn from professionally active script writers, directors, producers, exhibitors and distributors. As well as making those types of recommendations we also get involved in a stage between script development and production investment, i.e. advising a producer on realistic budgeting.”



“I suppose we're investment brokers in a sense but only in as much as this branch must process all investment applications to the commission. Also we are in the business of advising producers how to attract other investors to the project. One thing that is proving attractive to private sector investors in Australian features, is the Project branch's role in monitoring all production expenses. Whilst there's no way that we will get involved in creative decision making, we do use our production accounting and film legal

personnel and experience to see that every dollar gets a dollar's worth of product.

At least the project branch never sees a lukewarm customer, everybody is dead keen to get their project going. So it's important to have some idea of the application deadlines. July 22nd for the August Commission meeting, September 23rd for October and November 18th for the December meeting.”



PRODUCTION SURVEY

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Figure 10 shows a decrease over time of the ratio from 1.0 to 0.55 between 1990 and 1999.

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Travel	Rebecca L. Orloff RebeccaL.Orloff.com
Writing	Rebecca L. Orloff RebeccaL.Orloff.com
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Writing	Rebecca L. Orloff RebeccaL.Orloff.com

Scott (Director)	Michael Baker Troy Latham John Stewart
Calvinne Davis (asst Director)	Dee A. Taylor (asst Troy Latham)
Tommy Ogilvie (asst Director)	Steve Wagoner
Deborah Linder (asst Public Affairs)	Chris R. Br. (asst Director)
Scott Smith (asst Public Affairs)	Steve Young (asst Director)
Tommy (asst Public Affairs)	Jim McMillan (asst Public Affairs)
Shirley F. (asst Public Affairs)	Tommy Smith (asst Public Affairs)
Paul (asst Public Affairs)	Calvinne Davis (asst Public Affairs)

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DAVID HANNAY

Producer

Was it difficult getting the money together for an *Australasian/New Zealand* co-production?

No, it was surprisingly easy. Tony Williams and I talked out the idea for the film in October 1976 and we had a script ready for presentation to the potential backers by Christmas. The New Zealanders consisted themselves for investment by early January 1977, and New Zealand's Queen Elizabeth Arts Council and four New Zealand businesses followed suit with the balance. We started shooting on February 21.

Why did you decide to film in New Zealand?

The story has a New Zealand background. There are native pine forests here in Australia, but nothing with the scope and beauty of those in New Zealand. The timber industry there is one of the world's biggest and our central character is an aerial firefighter, a uniquely New Zealand occupation.

What were the problems associated with shooting a film 2000 km from your Sydney office?

The problems were greater than if we had been shooting the same distance away but within Australia. For example, when we were shooting at Waiheke, which is a beautiful beach on the east coast, we were filming on a Monday, and a few Tuesday before we could get a flight out from the local airport to get out there. Auckland, Wednesday before the Customs agents had transhipped three to Australia. Thursday before they cleared Australian Customs and Friday before they were processed and viewed by Adair. It took just as long for them to get back to us on location for viewing. In fact, we were two weeks into the shoot before we saw our first rushes. This eventually caused a problem, because a lens had developed which was not apparent to the camera crew on location. The first only affected scenes shot with very low light levels, affecting both focus and depth of field. It involved considerable re-shooting at locations we had already left. For most of the shoot we were not only 2000 km from Sydney but generally hundreds of kilometers from any major New Zealand centre, which naturally caused communication problems. Our travelling production office was also overwhelmed. Phil Cote, who was in charge of production, and his assistant, Sue May, always had things under control no matter where we were. In fact, the message

In 1968, David Hannay was appointed executive in charge of production for Mowson Continental Pictures. He left in 1978 and began a six-year association with Robert Bruning (Gemin Productions) where he worked as an associate producer on, among other productions, "Crisis", "The Spoiler", "Mama's Gone A-Hunting", "The Alternative", "Gone to Ground", and the television play "Poor Tom".

In 1972, Hannay co-produced the feature-length documentary "Kang Fu Killers", and was executive producer on "The Man from Hong Kong", both directed by Brian Trenchard Smith. Hannay was also executive producer on "Stone" having been involved with the project since its inception in 1970. He was then executive producer on Eric Porter Productions' "Folly Me Love" and associate producer on Cash Harmon's "The Unisexers" and "Number 95".

Hannay became associated with the Royce Smead Group of Companies in 1976 where he co-wrote the screenplay "The Last Run of the Kameruka" and worked as executive producer on two on-location specials.



Producer David Hannay

ment and co-ordination of the film couldn't have been better.

How did the Australian and New Zealand crew members work together?

Extremely well. The New Zealanders were the top people available and I think the Australians were actually quite surprised at the extent of their expertise. There was never a "them" and "us" situation — it was always a "together" and. The same applied to the actors, although Vincent and Lisa knew Davis and Moberg's work in Australia — as well as New Zealand.

Of the two co-productions you have been involved with — "Man From Hong Kong" and "Solo" — which had the fewer problems?

Well, the experience of working on *Man From Hong Kong* taught me a few things about co-produc-

tion, so that by the time I had come to produce *Solo* I was more prepared for problems that might arise. The films are entirely different, of course. On *Man From Hong Kong* I was executive producer and the film was being made by two large companies, while with *Solo* it's Tony Williams and my production, so I had much more control of the situation. On *Man From Hong Kong* there were occasionally infinite attitudes between us and the Chinese on every level — cultural, personal and professional. But the differences between Australian and New Zealanders are very subtle. We have already mentioned the problems but the places are much more important to point out. The situation we were given at every level — from Government Ministers, to major New Zealand corporations, to small businesses and the men in the street was incredible. There was so much positive interest in the film from

every one, it was terrific.

Do you intend doing more Australian/New Zealand co-productions?

Tony Williams and I have another project (Laurie Ruggieri) which we are in the process of planning now. We already have a second draft screenplay and have selected the main locations (Bill Sheat (executive producer on *Solo*) and I have been talking to people about investment. I find that New Zealand, while being similar to Australia in many ways, has so many different backgrounds and ways of life. The main character in *Solo* is an aerial firefighter and to my knowledge no such person exists in the forests here. The background to Laurie Ruggieri is a small town where most industry is the killing of deer from the air — far expert to remain. New Zealand is probably the most or second country in the world — both *Solo* and *Hyper* feature flight as a background.

Do you believe "Solo" has overseas potential?

It is a love story and, therefore, has universal appeal. It is the story of a man who grew up in the forests falling in love with a girl growing up in the city. It handles single parent single child situation, a very topical theme. It also explores man's great passion for flight. All these things give it a tremendously wide appeal.

How do you intend selling it overseas?

After the initial release in Australia and New Zealand, we will take it to Cannes. Apart from that, Tony and I have contacts in the U.S. and Britain whom we will be using.

What sort of financial deal do you have with your backers?

I think a very good one. The backers have 66 2/3 per cent and we have 33 1/3, which is better than the usual split in Australia. This has enabled us to give a good percentage to the cast and crew.

Did you give percentages instead of high fees?

Nobody on the film got a very high fee, but certainly nobody was scratching for a living. Obviously we wanted a good financial deal, which I believe is only created by those involved being shareholders in the production.

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Cinema Papers: July — 83

TONY WILLIAMS

Director

How do you feel about co-producing with Australia?

I feel it is our only hope of survival. Over the years we have had galleries, cameramen, editors, directors, producers, writers and actors to the Australian film industry. Our market is too small for us to get our negative costs back here, so it is important that we work here in hand with Australia. Not only bringing Australians here, but bringing back New Zealanders too. What we can offer Australia is another three million people, which helps the box-office, as well as additional areas of finance not available to purely Australian films.

How did you and Mariya Sanderson go about setting 'Solo'?

I was my outline. I got together with David in Sydney and discussed it with him. He liked it, so I wrote the treatment. Mariya then came in and we worked as a team. For example, I would write a skeleton outline for a scene and give it to Mariya, who would colour rewrite it or say it was good enough to leave as it was. If he rewrote it, he would then hand it to me and I would correct what he had written. It was a collaborative effort.

How do you as a director feel about having a producer always around on the location?

In David's case it doesn't worry me at all because we complement each other very well. He is creative, very enthusiastic, and has terrific energy. If it was someone else, for instance, I worked on *The King and the King* of Michael Rimmer in London, where the producer used to come down if we were going into overtime and tell the gaffer to turn the lights out. There would then be an argument between him and the gaffer, and, of course, the director. We have never been involved in any of those situations.

David and I are co-producing the film, so it isn't like having someone watch over your shoulder.

You were a supervisor and editor before becoming a writer and director. What influenced you to move from one area to another?

I was always interested in film and wanted to direct. It was really a matter of taking the opportunities as they came, so I started off as a camera assistant. I was in my early twenties when I hit two breaks. One for John O'Hara (*Runaway*). *Don't Let It Get You*. Then, I left New Zealand. I wanted to step into a technician. I worked with Sandy

Tony Williams is perhaps the best-known film director working in New Zealand. He was assistant cameraman for Pacific Films when he was 16 and five years later director of photography on two New Zealand features, *Runaway* and *Don't Let It Get You*.

Williams made his debut as a director on two documentaries for the BBC "Release" programme: *Talkies Unlimited*, shot in London and Paris, and *Sound the Trumpet, Beat the Drum*, made in Iran.

Williams returned to New Zealand and spent five years making independent documentaries for New Zealand television, three of which won the Felix "Best Television Program of the Year" award in consecutive years. He directed a one-hour musical special for American television, and the "First Edition", which was to become the widest distributed New Zealand film.

Williams' previous production, *Lost in the Garden of the World* — shot at the Cannes film festival — has received festival screenings in New York and Edinburgh. Williams now operates his own company in Wellington, New Zealand.



Local scene: Sanderson and director Tony Williams

McKendrick in Hollywood and for a period with Anne Ramsell in Paris.

In Paris I decided that, asking not about the process of writing and directing, so I gave up the camera and joined the BBC as an assistant editor, got my ticket and then went freelance in an editor and began directing in London before I came back to New Zealand. I always wanted to be a director, but you can't start directing. First, you have to know something. The first I asked of me came from chance.

Do you always edit your own films?

No, not always. I have edited most of my films but more recently I have worked with an editor I used to work with at the BBC, Jim Jago. He is not suitable for Solo as he is editing *Sleeping Dogs*. There was

no one else I felt secure with, and as I have edited features I decided to cut the films myself. In fact, I would prefer to work with an editor, because it's better for the director to keep some sort of distance from his work. However, until I meet a feature editor I feel happy with. I will probably continue to cut my own films.

As a director, do you find New Zealand a good place to work on?

As a New Zealander I have an affinity for the country. I have always wanted to live and make films here. But it's very frustrating. Freelance New Zealanders have a hard time trying to get experience directing domestic productions. We have an excellent television system, but they don't like using freelance directors, they keep importing refugees from the BBC and ITV. I

have been luckier than most and have a very comfortable existence here. But it's ironic that I have had more support from the U.S. and Australia than I have had from my own country.

Do you feel that the resurgence of the Australian film industry has had any effect on New Zealand?

Very much so. Until now a feature film was a distant dream we all agreed to, but couldn't really see happening. It wasn't until I began to see people I had known as camera assistants at Supreme Sound many years ago, turning out superb work in directions of photography, and commercials' directions directing superb feature films, and spent some time at Cannes a couple of years ago interviewing Australian critics for a documentary I was making on the festival, that I realised these were our people; they weren't British, they weren't American, they were Australian and they were our friends, very much like us, thought like us, were the same age as us. So I thought, well, I have as much talent as these people, so what was possible for them was possible for me.

How do you relate to the actors in 'Solo'?

We are trying to make Solo a very intimate and personal film. Because there are only a few actors we've had time to develop each role as well as develop close relationships. For example, when we first saw Perry Anderson, who plays the 14-year-old boy, he was a rather pale, quiet schoolboy. But now he has blossomed into a fantastic human being.

We spent a week in the Sounds working on improvisations and developing roles and have some beautiful performances from all the actors.

How do you define your role as a director?

I prefer to act as the first member of the audience to see the film. Everyone else on the crew has so many technical problems to worry about — lighting, camera, sound — that a director should, for my taste, be the one concerned with how the shoot is going to look to an audience. I don't ever screen or shoot and I believe in holding conversations with the actors instead of yelling out orders from behind the camera like a sergeant major. Actors are vulnerable people who need to be given support, who should never be criticised in front of the crew. *

LISA PEERS

What do you consider the best areas of the film?

There are lots of areas, but the crew area is particularly good. Bob Allen [the location sound mixer] is fantastic, working with him is a real treat. With him doing sound you can whisper, you don't have to worry about projecting. You don't have to think about the microphone, although, of course, you are always aware of where it is. He is always there, catching you breathing. And John Black, the cameraman, is great too. He doesn't mind me having a look through the camera. He tells me how big the shot is and exactly what's going on.

You obviously enjoy being close to the crew, helping in all sorts of ways on the location. Do you find most actors prefer that?

Often not, but I really love the way everybody is helping everybody else here. If I am not doing a shot, I like to help out on the lunch. Now, in Australia, it's beginning to happen like overseas, where if you are a grip you are not allowed to do anything else — if you are a cinematographer you are not allowed to do anything else. Actors are only allowed to act, and between shots you just have to sit and wait. But I like to help — to be involved in everything.

Do you ever contemplate working behind the scenes?

I would love to. Contrary to interest me, but I would have to devote a few years to it to get it right. So, at the moment, I am going

"Solo" in Lisa Peers' fourth feature — she played a young girl in "Sunday Too Far Away", an escaped convict in Tom Cowan's "Journey Among Women" and was in Peter Freidrich's "Made in Australia". She was holidaying with her mother (actress/director Leila Blake) in New York when "Solo" was being cast, and returned early to do the part.



to restrict myself to my chosen area — acting — and get that right before moving into other areas.

Do you identify with the role of Judy Ballantyne?

In some ways, yes, and in others not at all. We are the same generation with similar attitudes to freedom, but I feel she is more passive than me. I always feel a need to question everything that a character does and says, and I often

feel a need to question what Judy does and says, because I would probably react differently. But, I like her, and I hope the audience will like her too. In a few of the earlier scenes the opinion quite vulnerable and lost, though certainly prone to independence. Honestly, I feel she needs just to discover herself, and she obviously catches that staying with Paul (Vincent's character) is not the solution to her problems. I can strongly identify with her need to

keep on moving and growing.

How do you feel about having a lead role in a feature?

A bit nervous, I suppose. I didn't worry so much about Sunday Too Far Away — although that was one of my first jobs — because I was quite happy about my performance. I thought it worked! But with this I have a lot more responsibility on my shoulders, they have to like me. If they don't like me, that means they don't like a third of the film. So this is really the most importantly. I've never had.

Do you enjoy working with Tony Williams as a director?

Yes. The week down at the Sounds was excellent because we all got to know each other and there weren't any work pressures. I had never met Tony or David before, although I knew Vince when he was living in Melbourne. Having that rehearsal period was useful because there wasn't much time for rehearsal while we were shooting the film. During that period we were nervous and relaxed, although we went through the script every day and examined our roles. I find Tony easy to work with, he listens to all my ideas and feelings. He is going to have around during the rushes too, he can answer questions about his choice of takes. It helps to have some insight into how he plans to cut it. Editing is an area that interests me too, and I like to know that Tony will be editing the film. It gives me extra confidence. ■

VINCENT GIL

Is this your first lead role in a feature film?

Yes. I played a bit in Sandy Harbart's film, but this is my first lead.

How do you feel about the part?

Well, David Hannay brought Tony Williams one afternoon and they started talking about Solo. It took a while for me to realize they were considering me for the lead. Anyway, David told Tony away to see some of my work, then they came back the next day and offered me the part. It felt a bit like a kid who had been hit in the face with the Christmas pudding — delighted and excited. Having read the script, I knew it was the best opportunity I had ever been offered and right

Vincent Gil is one of Australia's leading character actors, a favorite with Crawford Productions. He has also played leads in the television series, "The Battlers", "Number 96" and "The Box".

now, though I know it's a bit early to say anything like this, I feel I am doing the best work of my life. It's the opportunity as much as anything. All the right ingredients have fallen into place.

So you like the rushes you have seen so far?

Yes, I really like them. I always love and hate rushes at the same time, but these are really good. I think they are always a pretty good indication of how the film's going to look.

Have you worked with David Hannay before?

Yes, we first worked together as actors on "The Battlers" and then again on "Solo", in which he was the executive producer.

And has it been a good experience?

Indeed. My feelings about him were never really compounded on Solo, although I know how much he likes my work. He is the sort of guy who says praise of his friends

to the heavens, and I always find that embarrassing. But, for a couple of weeks before Solo, I moved about with him and Tony, which was an incredible experience. As a producer I like the areas to which he chooses to focus, because if I were a producer I know those are the areas I would choose. Like being on the location all the time, for instance. I know a few of the crew were amazed by him always being there — perhaps even felt it was an intrusion. But I always found it a comfort. Occasionally he would lay a couple of points on me and I would think "That's right." We all need that.

You came over to New Zealand a week early for a sort of holiday-rehearsal. How was that?

Concluded Overlap

Vincent Gill

Continued from P. 63

Last, Perry Answering, Margot Sanderson, David and Tony Williams and I went to the Sounds (on the South Island) — it was a period of getting to know each other. There was no on-release time, but we talked a lot and went over our ideas for the script. We were all given the opportunity to contribute a great deal, which is really unusual in this business. We all wrote for our characters and to each other's characters, so that by the time we went to the first location, we knew where we were going.

How do you find Tony Williams as a director?

I love the man. He has a perception about humanity that is so delicate. He has this ability to translate my exercises as an actor, I sometimes get caught up in it and need someone to sort of connect my performance, to help me go to the essence, and for me to do what beautifully.

You usually play the part of a hairy. How does it feel being a romantic lead?

Well, of course, being a lead of any sort is a tremendous responsibility. But I feel happy about the part. It's a great change. I think a lot of young people lack the imagination to cast actors as a variety of roles. I have been playing basically for years — murder and drug addicts. I love playing those, of course, and over the years they have been very good to me. But it's good to do something totally different. I suppose actors who always play romantic parts have that same complaint — they are all dying to play horrendous movies.

How do you find working with Liza Peoni?

I was delighted she was chosen for the part. She has something — a quality. You look at anything Liza has done and you will see it. There is an elegance to her that is close to what I believe in, and you can see it in her work. It's exciting. ■

solo

CREW

Title
Producer Company

Director
Associate Producer

Producers
Executive Producer

Associate Producer
Music

Costume Designer
Production Designer

Art Director
Production Office

Music Editor
Casting

Visual Effects
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Vincent Gill (left) as the first patrol officer Paul Robinson and Perry Answering as his son, Billy.



Jon Tyrrell (left) with Vincent Gill during a break in filming at the Bridge Park facility.

David Hannay

Continued from P. 63

How do you see your involvement in a film?

As an executive one likes to involve oneself in every aspect of making the film — script, casting, make-up, location, performance, an director, post production — everything. Fortunately, this hasn't created a problem with any of the other contributors, because most of the time I have been in accord with their views anyway. And on the few occasions there were disagreements everything went smoothly. I was on location all the time and saw every shot of the film. I have

always thought that a producer owes it to those who have invested in his judgment to involve himself totally in every area.

If you feel that involved, why aren't you directing the film as well?

Firstly, the possibility of my directing this film was never in question. Tony and I have been talking about making films together for the past six years, and he was always going to be the director of any film we did together. I love his work — always have.

What about directing generally?

Well, I intend to. But when I do, it would be something so totally personal that it wouldn't be under stood or done as well by anybody else. Until that situation arises, I am quite happy working as a producer.

Why did you cast Vincent Gill and Liza Peoni in the lead?

I've known Vince Gill for 15 years and I think I've probably seen everything he has done. He is my favorite actor, so when Tony and I talked about the character of Paul Robinson, I knew that Vince would be great for the part. So I took Tony around to meet him and then showed him an episode of *Blues* in which

Vince guest-starred and he really dug him and agreed with me.

Casting the girl wasn't too easy. I had initially considered who I had known well, but the initial idea I had for Judy was not the same as Tony's. He obviously knew the character better than I did, so he had to tell me about her beyond what was in the script, as the character in many ways was someone in his life that was important to him. We tried it out with two people, both were right, and we looked at their work on film before making a decision. Although we couldn't talk with Liza because she was in New York, we had the right quality for the film. ■

Services & Facilities Guide

See Publisher's list on page 100 for complete list of services and facilities. See also page 101 for a list of services and facilities.

S.A.

N.S.W.

W.C.

TRANSPERS

(a) 1/4" tape to 16mm mono	*	*	*	*	*	*	*	*	*
(b) 1/4" tape to 1/2" 5mm mono	*	*	*	*	*	*	*	*	*
(c) 1/4" tape to 35mm mono	*	*	*	*	*	*	*	*	*
(d) 1/4" tape to 16mm stereo	*	*	*	*	*	*	*	*	*
(e) 1/4" tape to 35mm stereo	*	*	*	*	*	*	*	*	*
(f) Equalizing or filtering during transfer	*	*	*	*	*	*	*	*	*
(g) Monitoring on magnetic tape of each take	*	*	*	*	*	*	*	*	*
(h) Sheet listing details: sync pulser, equalizing, etc.	*	*	*	*	*	*	*	*	*
(i) SM tape transfers	*	*	*	*	*	*	*	*	*
(j) Speed variation during time of original 1/4"	*	*	*	*	*	*	*	*	*

DUBBING STUDIOS

(a) Number of dubbers	(i) 16mm	7	18	11	12	7	5	4	5	18	5
	(ii) 1/2" 5mm	7	18	12	5	5				20	1
	(iii) 35mm	7	18	11	12		1			20	1
(b) Number that can be interlocked		10	10	10	10	10	10	10	10	10	10
(c) Rock & Roll dubbing		*	*	*	*	*	*	*	*	*	*
(d) High speed record dubber		*	*	*	*	*	*	*	*	*	*
(e) Facilities to mix onto 35mm	(i) Single track	*	*	*	*	*	*	*	*	*	*
	(ii) Three track	*	*	*	*	*	*	*	*	*	*
	(iii) First track stereo	*	*	*	*	*	*	*	*	*	*
	(iv) Six track stereo	*	*	*	*	*	*	*	*	*	*
(f) Facilities to mix onto 16mm	(i) Single track	*	*	*	*	*	*	*	*	*	*
	(ii) Three track	*	*	*	*	*	*	*	*	*	*
(g) Three track or single track double head changeover projection facilities	(i) 35mm	*	*	*	*	*	*	*	*	*	*
	(ii) 16mm	*	*	*	*	*	*	*	*	*	*
(h) Cartridge sound library		*	*	*	*	*	*	*	*	*	*
(i) Number of cartridges employed simultaneously		5	4	4	3					10	3
(j) Number of loops employed simultaneously		10	10	10	10	10	10	10	10	10	10
(k) Number of inputs into mixing desk		10	10	10	10	10	10	10	10	10	10
(l) Mixing desk has:	(i) channel equalizers	*	*	*	*	*	*	*	*	*	*
	(ii) graphic equalizers	*	*	*	*	*	*	*	*	*	*
	(iii) matrix gates or loggers	*	*	*	*	*	*	*	*	*	*
	(iv) general equalizers on each channel	*	*	*	*	*	*	*	*	*	*
	(v) echo or reverb	*	*	*	*	*	*	*	*	*	*
	(vi) outboard	*	*	*	*	*	*	*	*	*	*
(m) Dolby		*	*	*	*	*	*	*	*	*	*
(n) Size of dubbing theatre		10 x 10	10 x 10	10 x 10	10 x 10	10 x 10	10 x 10	10 x 10	10 x 10	10 x 10	10 x 10
(o) Size of screen		10	10	10	10	10	10	10	10	10	10
(p) Remote electronic footage counter		*	*	*	*	*	*	*	*	*	*
(q) Post sync to picture	(i) 16mm	*	*	*	*	*	*	*	*	*	*
	(ii) 35mm	*	*	*	*	*	*	*	*	*	*
(r) Facilities for recording master stereo or projected film		*	*	*	*	*	*	*	*	*	*
(s) Line-up tape on head of mix		*	*	*	*	*	*	*	*	*	*
(t) Optical mix printing	(i) RCA	*	*	*	*	*	*	*	*	*	*
	(ii) Weston	*	*	*	*	*	*	*	*	*	*
	(iii) Other	*	*	*	*	*	*	*	*	*	*
(u) Cross-modulation distortion testing facilities		*	*	*	*	*	*	*	*	*	*
(v) Transfer three track mix to mono optical		*	*	*	*	*	*	*	*	*	*
(w) Dolby cinema stereo optical printing		*	*	*	*	*	*	*	*	*	*
(x) All comparison between optical answer print and sound mix and the master mix		*	*	*	*	*	*	*	*	*	*

Part 2: Sound Studios

These facilities are not available in all studios.

Continued on page 101
 * Indicates facilities available in some studios
 * Indicates facilities available in some studios
 * Indicates facilities available in some studios
 * Indicates facilities available in some studios

Television



A dream bill of Friday: **Rena** Lynn Collins as John Forsythe (right) and **Joe** William as Mr. Nixon.

Tom Ryan

Australian television recently featured two highly-publicized productions — **The Nixon Tapes** and **Roots**. In **The Nixon Tapes**, David Frost's "confrontation" with Richard Nixon was, for the first time since the Watergate scandal, going to provide millions of "America watchers" an opportunity to see "the private face" of the disgraced U.S. president. And the dramatization of Alex Haley's **Roots** was to be a "historic emotional experience" (a very meaningful story for everyone) with a universal relevance.

The experience then of joining millions of viewers around the world on these much-heralded occasions was to be "historic" — the resultant community might anticipate a new direction for television. Yet, the audience was inevitable, the extraordinary dichotomy which lay beneath the two "dramas of confrontation" — between Nixon and his chronic interviewer, and between white and black, against a background of African and American history — underlining the fact that television is more to him with provocative palpable myth, than with probing beneath the surface of history.

Alexander Cooke in his "Letter From America" (ABC Radio) found in Nixon "a tragic figure", drawing on the man's plights from power to evoke a tone more in keeping with Sophocles, than with a side-stepping film interview. Frost's questions and Nixon's responses inevitably provided a potential stage for such an insight, though as it happened it was more into the pathetic lack of self-awareness of a man bent on self-justification than into a tragedy.

In addition, their readiness of nature which might have dealt with the relationship between government structures and the organs of power within a paradigm cognitive state, underlined the myth of Watergate, rather than providing a clear perspective on the place of the presidency within it.

The Nixon Tapes, like the Watergate investigation itself, functioned as popular drama,



The world's most successful television serial **Roots**.

celebrating the power of the people to assert their will. Much's worn face (serving as sufficient evidence that justice has been done, that the truth that so just has been made public by a media that speaks for the people).

Roots, too, mapped a path through history purporting to be redressing a wrong, but simply managed to avoid confronting any of those questions which might have demanded a complex response. Of course, **Roots** is fiction, and in spite of the claims of those who pseudo-scientifically demand that "historical fiction" has to adhere strictly to "the facts", whatever they are, it has to be judged as fiction.



When holding what? Richard Nixon and David Frost in a publicity shot for **The Nixon Tapes**.

What is lacking in such was any satisfying dramatic tension, the sort of shifting sympathies that made a large part of **Rich Man Poor Man** (Book 1) and **Koko's Kingdom** (which will be discussed in the next issue of Cinema Papers) such compelling viewing. Adapted for television by William Han (the creator of the **Starbuck** and **Hutch** series), **Roots** sacrifices the opportunity to explore these individual moments in its characters' lives for the sake of achieving an epic quality. The result is a drama full of irony.

From the start, its attempts to depict a mid-eighteenth century African life are distorted by a romantic conception of an alien world — all clean hunt, closely-cropped lawns and verdant forest scenes. The wisdom handed down by the elders to the prospective new sounds uncommonly like the aboriginal platitudes that one might expect to find in contemporary media editorials: the luculent conception of the drums being coolly and calmly sustained simply by repeating these values on the foreign culture, using our acceptance of a because it is essentially like our own.

The black man is made "worthy" because he is presented as a facade of the white. The near of confrontation between black and white is thus diverted. However much one might endorse the declared intention of the author and makers of **Roots** — to create better understanding between black and white — the means employed to this end are patently dishonest. The dramatic complexities one could find in Richard Fleischer's **Five**, **Mistings**, are dispelled by a one-dimensional treatment of the drama, by a loading of the sympathies in true melodramatic form on to those who are "worthy", relying on a broader perspective on this fictional piece of American history.

As in other before, the U.S. has tried to bare its soul, to make public its conscience. In **Nixon Tapes** and **Roots** it has only succeeded in raising the point.

*The number assumption, unfortunately, seems to hold sway in much of the current critical response on **Cinema Papers** and elsewhere to Australian drama which deal with historical subjects.

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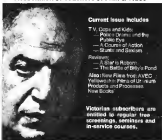
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The Evolution of a Television Series Drama

Monte Miller

In 1978, it takes up to two years to develop a television drama series. It usually involves more than an idea conceived by a single writer, but sometimes from pooled ideas within a production organization.

Australian television cannot afford such delays, and this tends to result in series and series being thrown together in a hurry. As well, producers have a tendency to follow earlier successes — costs being what they are. So the way of the inventor in the U.S. and in Australia particularly, is not easy. But original ideas do continue to be developed into formats for series and serials, and are continually offered up to television channels. Sometimes an idea will appeal enough for the station to fund a pilot, but very few land into a prosperous series.

In an effort to launch a series, I recently spent much time developing an idea for a pilot script. The idea came from a weekly column in *The Age* entitled "View from the Top". Written by Roger News, a lecturer in business management, it dealt with the problems of running a small manufacturing business. News conveyed his weekly lecture in the form of an amusing little story about a young executive applying for a job interview. Instead of reaching their job, he had merely visited his father's Southern Pineshire, where his girl happened to be. Some months later, News contacted me and said he would like to develop the column. At first we had different notions as to what to make the series, although we had the aim 1, for instance, to look at business management and industrial relations affect so many of us in our daily lives, there would be a rich dramatic vein worth tapping.

We then decided to make a joint application to the Film, Radio and Television Board for script development.

We agreed to call the series *The Worker*, but didn't know then that there had been one with the same title in the 1960s. That one was about a young papist, while ours was to be about the labourer in every sense of society. We contacted our friends at the Film and Television Board, writers, and a few months later were told that we had been awarded a grant to enable us to develop a screenplay for the first episode of the proposed series.

We planned the series for a while and felt it might work better if it was set in a large country town. We were not looking for an industrial *Bildung*, but something that would encapsulate the idea of the series.

We would suppose that the company, a decorator and motor vehicle space pump manufacturer, established 40 years in the city, had moved to the country town under the decentralization plan. It had then amalgamated with a smaller and more recently established company. The new company employed about 350 people, most of the migrants. Some of the migrants' farms had moved up from the city with the company.

The new company found it had become a major influence on the town, a role it had neither sought nor anticipated, but to which it had to adapt. The company was subjected to the

pressures of the industry it served, including the pressures of the multi-national. It also had to cope with changes of direction taken by the Federal and State governments, a multitude of bureaucracies, and there was always the potential threat of conflict with the trade unions.

I called on the Minister for State Development to find out what was entailed in moving a city business to the country, or in setting up a new business in the country. Then I wondered if, in the series we set in the country, it could be made in the country, possibly by using the facilities of a country television station. The Minister was enthusiastic about the possibility of a production company being set up in the country, and he promised his support, and arranged for me to meet John Stapp, of GTV6, Ballarat.

I stepped into the idea, because it could be a new venture for high television, though making could avoid the facilities of his person. So, I realized I had to write the script with the limitations of the station at mind.

Steve and I spent much time working out the characters and since we felt they were important to people, we started thinking about the first episode. That pilot as well as looking to introduce the characters, had to deal with the outbreak of a strike.

I decided the first six plots might fit. I got something that I felt was at least partly right. But I then realized that the basic problem was that I had no direct knowledge of industrial relations — all my information was second or third hand. I decided to do my own research.

I then spent a lot of time talking to union officials at the Trades Hall, people at the A.C.T.U. and the Trades Union Training Centre, organizers of the Australian Metal Workers' Union, and of the Metal Trades Industry Association, managers in several companies, and individuals in labour and management. I watched how stop work meetings were conducted, and also followed Arbitration Court proceedings. I collected a lot of material on tape which I transcribed and then indexed for quick reference.

The next question I faced was 'Why, when there is so much noise on television about industrial disputes, wages, claims and union government, and when people like Bob Hawke and Tony Street are so well known, would anyone want to watch a drama series about similar things?' Then I realized that little of what is said in television news has any relation to individuals. It deals with mankind as a whole. Or otherwise it is a couple face and puts things in a way that satiates the effect.

What interested me about these industrial disputes was not the statistics, but the effect such actions have on the lives of individuals. That is, 'What happens to the people involved?' As Paddy Chayefsky said in the golden days of American television: 'Television tells a small story about a familiar character and pursues this

small story with relentless literalness to one small sympathetic moment of crisis: dramatic construction is essentially a search for reason: television is the intellectual world of the ordinary.'

Steve and I then completed the first episode and called it 'The Principle of the Thing'. Both sides (management and labour) were locked into an inflexible stance because of the principle involved. There was also the hint that individuals of both sides wanted the strike because it would strengthen their position. It would show that often there was no simple solution and finding the real reason for a dispute was often extremely difficult. As well, there were the complex relationships between the characters: these ranged from loyalty, to purity, to complete indifference.

The script was written with production at GTV6 Ballarat in mind. Only three sets could have been constructed in the studio, but scenes were written to be taped in corridors, the reception area, the exterior scenes were to have been taped by the outside broadcast van.

We made up a presentation kit and this included the script, background information, character notes and further story lines. We also included some production details. It looked good and created a lot of interest: everyone liked the script, some even read over it.

The Film and Television Board offered to consider an application for a grant to make the pilot, but I couldn't use the value of that if the pilot was not to lead the series into a sale bank. We had spoken to the ABC during development, as the series was the sort of drama that might interest them. The then head of television drama said he was interested and asked to see a script, but he didn't tell us that at the time the ABC was closed to us for production with New Zealand on a drama series based on a similar subject. So the script for *The Worker* hit the ABC a couple of weeks before their first episode of *Mousetrap* was aired.

I believe the script of *The Worker* is good and the idea sound, and I believe it has good possibilities for an absorbing serial. Perhaps *The Worker* needs to be revised. It could be revised as a comedy, even as broad comedy like *The Rag Trade* or *On The Beach*. Or it might be set in the hungry thirties, a period which is becoming increasingly relevant to contemporary times, and which has the attraction of nostalgia.

But equally possible *The Worker* doesn't belong to the present. Australian drama when ratings are what it is all about. After all, television exists purely to deliver audiences to advertisers. Its only role is flagging goods, and the program it shows are only there to separate the commercials. Like a *Playboy* centrefold, it promises much, but delivers nothing — not even a dream.

SAMMY AWARD WRITER TO WORK ON NEW FEATURE

Keith Thompson who won the Sammy Award and the Writers' Guild award for his teleplay "Stepover" in 1975, has begun work on a feature set in the Cadell Mt. National Park in Tasmania. The film's producers, Gordon Glenn and Keith Robertson, have received Film Commission backing for Thompson to work on the project which will dramatize one of Australia's most publicised mountain disasters.



HIGH ROLLING

'High Rolling' is a chronicle, a record of a journey undertaken by two young men. And, at the same time, it is a study of the close relationship that exists between them and binds them together.

Tex and Alby — one American, the other Australian — reflect a coming together of national cultures already well established in this lucky country. In **High Rolling** there is no heavy polemic. It is rather an entertainment piece of high energy, strong drama and that ironic comic sense for which the widest range of Australian film has become famous. **T**

Director	Greg Arston
Producer	Tim Karpas
Produced by	Margaret
Director of Photography	Don Bette
Art Director	Greg Arston
Sound Recorded	Leslie Jones
Editor	Barry Brown
	Edward McQueen
Wrote	Joseph Bottoms
Alby	Clayton
Lyons	John Lyons
Assault	John Lyons
Barbie	Wendy Hughes
Score	Sandy McLeage

Top: Joseph Bottoms as Tex

Middle: Alby Lyons as the 16-year-old
Barbie Lyons

For left: Alby (Gregory Taylor) fights off
Assault (John Lyons)

Left: Gregory Taylor and Joseph Bottoms





SUMMERFIELD

"A young schoolteacher goes to a small fishing town in Victoria to take over the school in the previous teacher has disappeared without trace. He becomes fascinated by the people living in Summerfield, an island farm, and involved in the mystery of the teacher's disappearance against his better judgment. Think of the worst that could happen — then think again."

Director
Producer
Director of Photography
Art Director
Sound Supervisor
Editor
Music

Ken Wapner
P.D. Lewis
Mike Molloy
Arthur Waller
Eric Hunsford
Garry Schmitt
Bruce Swenson

Top left: Michaela Jenson as Sally Jensen

Top right: Susan Robinson (Dick Tate)
center: Jany Adams (Elizabeth Alexander)

Center: Nick Tate with Caroline Vance
also plays Billy Tate

Bottom: Nick Tate and Michaela Jenson

Bottom left: Dr. Miller (Charles Tappan)
and David Abbott (John Waters)

Screenplay
David Abbott
Story
Jany Adams
Sally Jensen
Dr. Miller

Nick Tate
Mike Molloy
Elizabeth Alexander
Michaela Jenson
Charles Tappan





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Maximilian Schell

Liv Ullmann

Produced by

Cornelius Ryan

Screenplay by

William Goldwyn

Directed by

Joseph E. Levine

Richard E. Levine

Executive Producer

Richard Attenborough

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Film Reviews

THE P.J. HOLDEN

Summary Discussion

I can't deny that **W.E. Hulse** disagreed with ideas that such results could be as well handled though I also found myself faced with several subtle doubts.

The best thing about *R.F. Hehlings* is that it went so smoothly. It has used common strategies of looking at life as those landed and unlanded but heavily credentialed westerners, suburbs of Sydney, so strongly that you're the horse, to glimpse the natural has to be real, and to let frustrated and unperforated down to.

The books we look at are concerned with detail and technique, yet they are concerned with empty, unstructured spaces *without* of the possibility of connecting with anything on the surface of existence.

[illegible]

One is tempted to attribute the anti-the face of Kuros (Paul Giamatti), Asay (Jesse Brinkerhoff) and their friends, and in the end are reminded of many earlier European films, such as *Flammen & Kalb*, which also dealt unflinchingly on human beings trapped in the moment-to-moment effort of finding an appropriate response to life, and finally failing to find it, or even if at all.

The film manages to achieve its ordinary extraordinariness of these lives that nature has blessed with every-thing worthy — the character of Adam for example. One gets a complete sense of the boundaries of his life — working at Boulder town Square (temporarily released to be out of school, and quietly proud of being at this obvious but of (quintessence) dwelling for his

[illegible]

devoted father and twenty-four-year-old brother, allowing himself to be sucked by Kruze's wife. But, to that eventually Kruze will take his own life, leaving his wife and child to live with Kruze's mother. Kruze will be taking his own life, leaving his wife and child to live with Kruze's mother. Kruze will be taking his own life, leaving his wife and child to live with Kruze's mother.

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All the more, she is predisposed to be the rather able-bodied, thoughtful woman she already is. It's not fabric bits of disavowing like some women do; some other lady. Yet in all that, she has desire that life is worthy of thought and close attention, and her character is a well-organized relay, requiring control.

KOPPEL too is given the means of information, just by having the details of his life in *Knowledge*, and by not, as a talented writer, the craving and twinging of almost all the characters of the most story novels with a belief of responsibility towards the people concerned.

An important exception to the general rule: *Not a Day in the Life* of Douglas, played by Gary Oldman, and all the best of story films are meticulously designed as by the occasion entry and re-entry with time. He is an anomaly, a flawed character whose psychology was his local track (though the slightly acidic tone works in films like *American Gothic*). *Barbet* Without a Cause and *Intention* are the best *Daily Glimp* the writer-director can. *Whisper* is as around you are moved to be laughing (after looking at the madman's anatomy of many-dimensioned) from the woman who is, in a sense, his heart.

Analysis: of the film's strategies in David Grubbs's 4-ups and 4-ups camera. The message, taken from within or alongside the car are sufficiently varied and, moreover, it is the rarely being, though they make up so much of the film.

There are many patterns of intervals

between ice and current movements as well as out at two levels support them. For example, in Karna and Sub Arca through the stream after their convergent launch at the (14) the (15) shows some of the current which is moving at the far side of the ice-strengthened Karna. The Molder steps and for a moment it is possible to know why and two streamlined ridges appear from the left moving down the river of the stream. The Molder passes to them before turning at their descent, and the current runs left.

There is something magical about the interpenetration of the two beds on these islands and even more so about the kind of gentle sympathy between cat skinned, camera and the shadow of the moon.

There are also a few well-known moments where the class stays on a street corner, lit only by the car's taillights, and disappears up or down a suburban street leaving us speculating on the always-ambiguous identities of the work, where crop field birds call home as the car speeds down roads and highways.

Conversely, movement within the house is accomplished too, especially the daily divergent shifts through the house when the pump is on, but asymmetrically as we move through the house. I live subjectively as Kurosawa searches frantically for Asoo and family as we stand motionless before the father of the house achieves to do battle with the source of danger (Hiroe, personal communication, August).

There is also a contrast, wit to the spin
even does which personally not shows
the address was in a profound view of



A. Shostakovich (Prod.) was unfortunately upset with Deodato's Harry Winkler piece (a dropping the mic) he released as "Rocky" P.J. Dinklage.



THE MANGO TREE

"The Mango Tree is based on the popular novel of the same name by Ronald McKie. It concerns the growing up of a boy in a Queensland town during the early 1900s."

Director
Producer
Director of Photography
Editor
Sound Re-recorder
Screenplay

Executive Producer
The Producer
Screenplay
Producer James
Music
Joe Spangle

Kevin Delaney
Michael Pate
Brian Fyfe
John Selm
Harry Brown
Mallory Pate

Executive Producer
Producer James
Screenplay
Executive Producer
Screenplay
Executive Producer

Top Left: Joe Spangle (Executive Producer)
James (Producer)

Top Right: Michael Pate (Executive Producer)

Bottom: Christopher Pate who plays James

Chris

Left: Producer James (Executive Producer)

Bottom: Screenplay of Australian
Screenplay - Joe Spangle (Executive Producer)

and The Mango Tree



Soundtracks

GEORGE DREYFUS

Ivan Hachmann

George Dreyfus is one of the small number of professional musicians working in Australia who manage to make a living by not composing alone, but rather in company. It is only in recent years, however, with the growth of heavily made television programs and films that this has become even more readily possible. Dreyfus' compositions range from chamber music to opera and have been performed at many occasions, but it is his work in film and television which concerns us here.

Dreyfus came to Australia with his parents before World War 2 and was educated at Melbourne High School after which he spent what he described as a "disturbing year" at the Conservatorium of Music at Melbourne University. There he developed an interest in music, but claims that his education for students has been strict.

He left the Conservatorium in 1948, having failed to pass the exams, but continued his study of the harpsichord. Two years later he joined the orchestra and he also spent some of 1949 sponsored by J.C. Williamson. Saying so, Dreyfus has played for "Auschitz", "Anne of the Five Cents", "Oklahoma" and the last Folies.

Dreyfus was doing some composing and composing at this time was not predominantly in television. The last of the composers have proved invaluable experience because he found them to be the best way to get some of the best American film music arranged.

Dreyfus then joined the Melbourne Symphony Orchestra the regular side in that time of Victorian living to make a living out of performing orchestral music. But he soon found that the "other experience" was not at all in his life. He was recognized as a talented player and somewhat of a hit in the company. Several years later developing his talents as a composer.

In the early 1950s Dreyfus left for Victoria and worked there for two years. On returning to Australia he began writing chamber music for himself and his friends, and gained some recognition. Then, David



George Dreyfus working on his score for *Let the Ballroom Go*. A more imaginative and complex work to date.

Le Gallienne, a well-known composer and critic of that time, who had written a score for Ten Biscuits film *The Poles*, was forced by ill-health to withdraw. His second played of Australia's system of 12 specialists which the AIC had considered called *The Advantages of Selection the Fox*. Le Gallienne suggested that Dreyfus take over the work. Dreyfus went to work with no previous knowledge of why a game and there used instruments. He conducted the score without check-back or any of the devices which composers are used to in film music that is written and, unfortunately, he left the orchestra and worked with Eileen Jilks. No long after, however, Eileen Jilks found down.

Dreyfus has been writing about one hundred new films recorded to his surprise as he had no idea time, along with nearly everyone that the business of the Australian film was approaching.

Between 1963 and 1970 he wrote scores for nearly 12 documentaries for the Australian Film Unit for the ABC, some *Belts and Marins* and for the Philip Adams Street Party. His *Belts and Marins*, being others. (I think again to the later Dreyfus music was turned with a score design by Peter for the Philip Adams Street Party. (I think again to the later Dreyfus music was turned with a score design by Peter for the Philip Adams Street Party.)

In 1970 the AIC made *Back*, and with the theme music Dreyfus soon had a hit on his hands. It captured the public imagination and is, in fact, a recent played by Bruce May and the AIC showed it as the most successful Australian instrumental score of recent times. Dreyfus claims he put 10 years of experience into the theme because in the early 1960s he had written virtually all Australian film scores for a projected version of the last Kelly story which Ten Biscuits wanted to do. (In the

event the money could not be raised and Ten Biscuits did the story with Ten Biscuits (which means) some of the music was scored and performed and, in addition, he wrote for the Fox movie the last of "work Australia" (the only one). (I think again to the later Dreyfus music was turned with a score design by Peter for the Philip Adams Street Party.)

Whether it is a result of his television scores or not, compositions have been coming since. He wrote the music for the last of the series of television series, *Three Approaches A Susan Blake Faint*, the musical theme for *This Day Tonight* (television series) and he possibly the most successful, certainly the most popular, of all scores AIC television series *Power Without Glory*.

But it was not until 1975 that Dreyfus moved into the theatre film world, writing both *Let the Ballroom Go* and *Break of Day*. Dreyfus describes the latter as a "dream film" for the composer as the film is visually very strong with dialogue kept to a minimum. Music therefore played to support part of the film and in response to the action as in the type of music he felt the film had needed he applied "What a dream that it could have been using of the day the very first story did in *The Day at the Beach* where they got played, in response to the music. (I think again to the later Dreyfus music was turned with a score design by Peter for the Philip Adams Street Party.)

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Louis Malle

Continued from P. 14

Several times I have changed my mind on Fellini, though I admire and respect him. At the same time there is something in Fellini that I basically don't like. It is something to do with a kind of showmanship, he finally manages to please the audience in a way that I don't like.

There is an element of corruption in Fellini. But at the same time I am ready to accept that he is probably the best filmmaker alive.

I have also changed my mind several times about Truffaut. I go film by film and sometimes I even change my mind about a film after I've seen it several times. For instance, when I first saw *Taxi Driver* I was quite intrigued by it, though basically I didn't like it. Still I was intrigued enough to go again and then I found when I liked about it and what I didn't.

Basically I don't like the script. I don't like Schrader and I don't like his screen. What I do like is Schrader's work and Robert de Niro. I think his performance is remarkable, considering the advantages of being an actor with the feeling that he is not an actor. But I see the exploitation behind *Taxi Driver* and the way it tries to satisfy the audience in a cheap sort of way.

My favorite film is those by Bernard and Raoul. I have known Bernard for years and he has been my assistant. We are very close and I have spent a lot of time with Raoul in Mexico. I find his films fascinating, but I like also very much of course I do not like his last two for instance. I think he has probably reached the point where making a film is not essential to him. He is 77 now and should stop—but he doesn't. He probably thinks that if he stops he will get bored and maybe die. And he said that he would like to die on the set.

One of the problems we film makers have is that we don't last. It is so difficult to make a film; it takes too much energy. I had a conversation with Peter Sellers once that while a film only takes three months to make, a director ages three years. I am old and maybe that is why I am so much money in involved you have to spend most of your energies getting the film together.

I am going to start shooting in March and I will start exhausted, whereas I should be fresh. The studio should prepare me like a fighter, give me a massage and get me in the best possible shape because it is so tenuous! But it is not the way things work—shooting is usually your holiday because it is the only time you have any fun.

You like somebody like Bob Albrecht. I was so impressed by his early films like *Kiss Me Deadly*. They were so good, but then people like him start compromising because there is so much money involved. I am one of those directors who for various reasons

A scene from Malle's seven-part documentary on India, *Passions Indes*

have had to compromise very little. But it is a fight and you get tired and finally you succumb—repeatedly here.

You are not having a good experience...

No. I am having a good experience. It is just that the machine here is heavier than anywhere else, because the money aspect is much more important. Also, in Europe directors are stars, whereas here they think of them as necessary. As French beings who have to be controlled. They are probably right—there is a lot of money involved and it is a poor money.

If I were to make another film here I would make it on a smaller budget and do it independently, which is more the way I am used to working. I have always been financially responsible for my films because I have been my own producer. In France, if your budget is under five million francs (\$1 million) you are more or less safe, whereas the budget on this film is \$2.6 million, which is no stack for the U.S. today.

You are working here and so is Claude Lelouch. Is this a trend among French directors?

I don't know. I don't particularly want to be in France for the next five years so I think this part of the world is more interesting. It will probably be different again in three years, but Europe is very dull in the moment. I wouldn't mind making one or two more films in the U.S., but I don't intend to become an American. I keep my things in France and I like going back there to work.

I am here because I am curious about this country and have always wanted to make a film here. As well, my character is a romantic and I go from film to film with nobody understanding the progression.

Supposedly it is a very tricky life. But it is mostly because I am

following my curiosity. It took me to India, it stopped me making fiction for a while and it made me explore many different directions. I am trying to live my work and let my work be reflected by changes in my life. That is why I think I have progressed.

I would be extremely worried if I started repeating myself, not that I think that is wrong. I admire Truffaut, for instance, for the two or three different films he makes repeatedly. I think that is admirable in a way. But I couldn't do it myself.

I like to at least pretend that I am progressing, that I am changing for the better.

I think the past is the past, and I try to live the present as intensely as possible. And that is why after every two or three films I have to go back to documentaries because there are no immediate gratifications of being able to catch the moment as it comes. That is what is truly fascinating. *

FILMOGRAPHY

An Assistant Director

1955 *The Contender* (a Man Ray Enterprise) (A. Mace Group)

Director

- 1956 *The Silent World* — co-director
- 1957 *Ascension* (from *Le Paradis du Haut de la Vallée*)
- 1958 *Les Amants* (The Lovers)
- 1959 *Les Destinées* (The Destinies)
- 1961 *Le Prisonnier* (A Time to Love and a Time to Die)
- 1961 *Yves Montand*
- 1962 *Le Voleur*
- 1963 *Les Femmes* (Les Femmes) (a group of films about Paris) — William W. Winkler
- 1964 *Le Prisonnier* — documentary
- 1965 *Le Prisonnier* — short-part film
- 1967 *Les Femmes* — documentary
- 1968 *Le Prisonnier* — short-part film
- 1969 *Le Prisonnier* — short-part film
- 1970 *Le Prisonnier* — short-part film
- 1971 *Le Prisonnier* — short-part film
- 1972 *Le Prisonnier* — short-part film
- 1973 *Le Prisonnier* — short-part film
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- 1976 *Le Prisonnier* — short-part film
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TRACKS
there's more
to life
than
riding waves ...

John Bowyer

(Continued from P. 21)

The auteur theory is only applicable if you are *author* of the film, i.e. you are the director and screenwriter and have had a big hand in the production aspects — the casting, the editing and the distribution. I can never be expected to be called the *author* of *The Picture Show Man*.

Yes, but the auteur theory is more concerned with the qualities a director brings to film after film. Now the characteristics of John Powers could be the high-standard of acting generally exhibited in his films, or the gentleness of touch, etc. . . .

That is a matter of style, not of being the author. You can't help but put your trade mark on a film. In most films you can see the director, even if the story may not be his.

What I was leading up to before was that most Australian films are characterized by the lack of character development over the course of the film...

Couldn't agree with you more

Why do you think this is the case? Is it inexperience, is it this confidence we were talking about, or is it a lack in the writing profession?

I think Australia is blessed with a lot of good actors, many of whom have not yet been directed well. Part of this is because a lot of people seem to be making first films and haven't yet had a chance to learn their trade. Directing actors isn't just a natural gift, you need experience, and that comes only in time.

You can't expect a man or woman who has not directed before to be perfect with actors. It's a daunting business, one day you are nobody and then suddenly there are 50 people sitting around saying, "What do we do now?" The last thing most directors think about is how to handle the actors because they have been too busy getting the film together.

The beauty about the old Hollywood studio system was that the studio bore the brunt of the production problems. So a first-time director would, therefore, only be nervous about his own work. I think once directors have had a chance, they soon apply their trade and if they keep on doing a fair long enough, they will gain in confidence and as a result:

Do you think someone like a productive manager should take on the responsibility of running a set instead of the director?

No, I don't. A director has to be involved in the mechanics of making the film. I want to know what set-up we are doing next.

because I am very conscious of the need to keep actors at a certain level. I want to know for instance whether the actor I am using will be needed on the next set up. If we are to have a long hard day together I want to know, so I can handle it. A director is in fact has to run the set.

And be involved in financial considerations...

Now, I think it's best a director is not involved. I am, of course speaking personally. Obviously people like Fred Schepers are very good at it. I admire Fred immensely. I think he is probably the best director in Australia. I think *The Devil's Playground* is certainly the best directed, best produced, best written film I've ever seen. I don't think I don't think it's one of the 10 greatest of all time, but it's a superb film.

Now Fred might be very good at running the finances, but other directors are not. I don't think I am a great financier and don't try to be, though I am always conscious of how much things are going to cost. I think if you're serious, you might take two days to do something, you can only afford to do it once.

Is there anything on the horizon at the moment?

No, I have got over the trauma of the Broken Book thing which really bothered me. I had a writer's block after that for a while, and I am just getting myself on to something else now. I want to write a contemporary story set in the city. I have the idea, but I am having a bit of trouble getting it out.

Forcefully, I think the answer might lie in Australia making modern, urban dramas.

What would you describe as a modest budget?

Between \$150,000 to \$250,000. On these sorts of budgets, I think you can get your money back in the country. But on a \$500,000 film you have to make an overseas sale. I really believe in regional films.

There seems to be a block about making such films. Do you see any reason for this?

I think it has to do with a great conservatism existing in the Australian feature industry. I think people are much more conservative than you might think, and subconsciously they think it is safer to reflect yesterday than today. Television is today, feature is yesterday. They are scared of contemporary issues, and I think that is one reason Australian or Roman films have so little success.

It's hard to be passionate about yesterday. Australians feel as deeply as others: it just has to do with that awkward Anglo-Saxon inability or reluctance to reveal feeling. ♦

NEW ZEALAND REPORT

David L. Lasek III

PRODUCTION

A. Brito shows Durand used his compelling *Clash* films. Brito achieved a major breakthrough for the New Zealand television industry by being the first to have a film shown by a 20th-century documentary on the state of the New Zealand to AMT's New York television station.

The discriminatory The White Man's Fence is worse than his war was made shortly after New Zealand's controversial involvement in the Aotearoa boycott of the Montreal Olympic Games — a boycott triggered by the Aotearoa stance on South Africa.

The Public Broadcasting Service television network is also considering acquiring the documentary *WMD?* does not belong to a network and instead can. Mike York, president of PBS, has been criticized for not doing so.

Antony Jenkins, Nelson Mandela, who wrote and revealed the documents, the BBC's ABC. Co-authoring groundbreaking Commission South African and Israeli television have been for co-ed. Jenkins is one of Britain's greatest in Chelsea, the efforts are considered. Jenkins, a General in New Zealand who spent several years with the BBC, and John Mackay, a former Tele- vision News editor.

The New Zealand Film Industry is unlikely to get any financial assistance from the Government for some time yet. According to the Minister of Finance, Mr D. A. Hooper, the country's economic climate has made it difficult for the Government to guarantee funds to filmmakers.

The Minister said he was weary of the wait for an indigenous film industry — making films for the country's social and cultural development. He agreed that New Zealand had poorer climate or funding support than its neighbours, given the fact that it is mostly self-reliant.

The Government could allocate funds by using savings from the fight over the income tax cut. But both lawmakers said they do not expect any positive Government action on this stage.

After cash calls, **Patricia Doherty** of New York's Assembly said that the shaking of the economy is the only thing that could make the President's appeal for government cutbacks and tax increases stick. **Charles Schumer** of New York's Senate said he was glad the bill was turning against lawmakers like **Greg Shust**.

Senators **Alfonso** **Ortiz**, a U.S. military hero, and the new **Sen. John** **McCarthy** of California.

SEMI-DITION

The Government may allow sites in parks to be opened to Greenpeace. The following is a comparison by Long Movers of the Greenpeace Association's "Occupation" which began in 1999 (Greenpeace, April 1997). One in five sites (50) is currently in Landmark Accessibility to NAAEMD. Approximately one-third (33) are available for a fee to be used to increase flow to the company, a plan to be used by the outdoor. There is a 10% increase in the number of sites (10) that are available for a fee to be used to increase flow to the company, a plan to be used by the outdoor. There is a 10% increase in the number of sites (10) that are available for a fee to be used to increase flow to the company, a plan to be used by the outdoor. Each morning is expected to be used about 100 times.

The work of adroit New Zealand film production companies was shown at the Cannes Television Film Fair recently. Pacific Films, the National Film Unit and Gibson Film Productions' Endeavour Television Productions' TV-1 South Pacific Television, and boats offered more than 30 high films and series in the world market. The films included *Ti's Mynahs* and *The Good Bay*. The films gave Pacific's *Tangai a Whenua*

Gibson's *Old Man & Story*, Endeavour's and Pacific's *Intere Quella*, the National Film Unit's *Land of Borneo*, and environmental films, and the television program *New Zealand for the Fun of It* is produced by Endeavour Pacific and an Antec film company.

A few Zlatibor Soviet title winners about ideal coal athletes has been released because of the ongoing stress of sports and politics. Athletics and basketball. The Soviet company Quattro Fina, and Pacific Film have agreed to create the 11 and 12 production of *Fades Than Your Shadow*. In August or September of this year to decide whether it proceeds or not with the film.

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CENSORSHIP

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FILM ARCHIVES

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Interview with the director and writer of
the award-winning *The Devil's Playground*.

The Last Wave

A report of the making of Peter Weir's new film,
The Last Wave.

Melbourne and Sydney Film Festivals

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